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**CINCO DE MAYO FESTIVAL •
ROLLING FOR THE STANISLAUS RIVER
• PICK OF THE FLICKS & ART EXHIBITS**

HOW RHODESIA'S STRANGE NEW "DEMOCRACY" PERPETUATES WHITE RULE

BY ALEXANDER COCKBURN
AND JAMES RIDGEWAY

After the recent election in Rhodesia, U.S. policy in southern Africa now hangs in the balance, with many of President Carter's closest advisers urging flight from one of the policies which most distinguishes his administration from those of Nixon, Ford and Kissinger.

It is true that the decorous hosannas to the "fairness and freedom" of the election were rudely marred by the claim of one of the chief participants, the Rev. Ndabaningi Sithole, that it was in fact fraudulent.

But there was something comical in these belated denunciations of a procedure which—however "honestly" it may have been conducted—was designed to perpetuate white minority rule, and which was therefore dishonest from the moment of its conception. Sithole is in the position of a bank robber belatedly acceding to virtue by denouncing as illegal the division of the swag.

Despite Sithole's untimely com-

plaints (which will no doubt be ascribed to the rancor of the loser), the campaign to convince the world of the essential freedom and fairness of the election will continue, and with it the pressure of the Carter administration to abandon its opposition to Ian Smith's internal settlement.

The election, it will be remembered, was called by Smith, leader of Rhodesia's white minority population, as part of a settlement whereby black leaders prepared to cooperate with the illegal white-settler regime would hastily be given some of the rewards of "democratic" franchise, while guerrilla leaders who refused the deal would be left out in the cold.

The plan, as urged on Smith by the South Africans, anticipated that even though Patriotic Front guerrilla leaders Robert Mugabe and Joshua Nkomo might control large portions of Rhodesia, the election would portray the conservative Bishop Abel Muzorewa (and to a

lesser extent Sithole, now erring from his allotted role) as a fitting receptacle for black hopes and render a government worthy of recognition by the western powers. South Africa would be happy to deal with Muzorewa, seeing him in the same light as the compliant Hastings Banda of Malawi, and its leaders are fully prepared to urge Ian Smith into tactful retirement. Smith hopes to be Minister of Law and Order in the new cabinet.

Thus far, both Britain and the United States have refused to recognize these preemptive maneuvers. They have insisted that only negotiations including the Patriotic Front could lead to a proper settlement.

But now Margaret Thatcher, almost certainly the next prime minister of Great Britain, has stated that her government would honor Smith's internal settlement. The U.S., with its liberal policy, forged in the State Department and Ambassador Andrew Young's office, is still holding to the old line—conscious that abandonment of it would compromise diplomatic efforts elsewhere in Africa.

Pressures, however, are building. In the next weeks and months, it is highly likely that amendments will be offered in both houses of Congress to pending legislation that will set aside the sanctions that have prevented the U.S. from trading with Smith's minority regime.

To put the situation in perspective: the settlement worked out between Smith and black leaders such as Muzorewa in a desperate effort to outflank the Patriotic Front bears no relation to democracy as it is normally understood.

In a country containing at most 230,000 whites and about six million blacks, no less than 28 seats out of 100-seat parliament in Salisbury are reserved for whites. The 72 so-called "black" seats are elected by blacks and whites. It is thus computed that even though whites in Rhodesia are heavily outnumbered by blacks, one white vote is worth 10 black votes.

The whites will continue to control the judiciary, the civil service, the army and police; and this arrangement is to continue for 10 years.

Lifting of sanctions by Carter would not only be a boon to the beleaguered Rhodesian economy; it would also signal to the world that his administration was abandoning its liberal initiatives in southern Africa. If sanctions were to be suspended—de facto recognition of a government nominally led by Muzorewa although controlled, at least for a season, by the whites—it would scarcely be possible for the administration to urge with much credibility the participation of the Patriotic Front in any ultimate settlement.

The South Africans regard the tide as flowing their way, and U.S. softening would compound their optimism. It always was Smith's hope that Cubans would be discovered among the guerrillas in the Rhodesian countryside, for the U.S. State Department could scarcely send advisers to work shoulder to shoulder with the emissaries of Fidel Castro. The South Africans, possibly with Smith shoved aside, will continue to proclaim endorsement of the settlement and to ponder increasingly active intervention against the Patriotic Front.

Thus, in the longer perspective, the Carter administration could find itself in the stance it (or at least elements of it) fought so hard to avoid: forced by congressional pressure to ratify and support an undemocratic compromise in Rhodesia, whose major external beneficiaries and supporters are the South African whites. No amount of irrelevant talk about voter turnout in Rhodesia's election will ameliorate that squalid perspective. The future of Rhodesia will be fought out between the blacks supporting the internal settlement and the Patriotic Front. It is now becoming much more conceivable that in the end the U.S. will, as usual, come down on the wrong side, its policy declining from self-interested sophistication to straightforward crudity.

In the aftermath of the Iranian revolution it was widely believed that South Africa, which had been importing 90 per cent of its oil from Iran, would be in trouble. Not only was there an outstanding embargo by OPEC and the Arab League against South Africa, but Ayatollah Khomeini had vowed to shut off South Africa completely. And indeed when Iran again began oil production after the uprising that toppled the shah, supplies to South Africa were prohibited.

This, naturally, did not deter the South Africans. Missions were dispatched from Johannesburg to every part of the world. The South African representatives were instructed to buy oil at any price and, if need be, to barter for it with gold.

In late March, the *Journal of*

Commerce reported from its sources in the London tanker market that buyers representing South Africa had been successful in making purchases at high prices on spot markets out of Rotterdam. Several companies were involved in the secret negotiations.

They allegedly included Sohio, the majority of whose stock is owned by British Petroleum, and the independent oil trader Marc Rich. Both Sohio and Rich denied involvement.

It was widely believed that the oil finding its way into the armored cars of the South African army had its origins in places such as Abu Dhabi, Dubai and Bahrain. Nigeria, despite its high professions of adherence to the cause of black nationalism, was also thought to be selling oil later shipped to South Africa. But now sources in the United Nations report that oil is going to South Africa from quite a different source—namely Norway.

The discovery that Norwegian crude was being sold to the South Africans on the spot market in Rotterdam sent a spasm of consternation through the Norwegian government, as worthy a body of democrats as ever gathered to hymn the four freedoms.

The Norwegian embassy in Washington professed ignorance of the reports. But we understand that Norwegian oil experts are mightily upset that their petroleum is now propping up South Africa.

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"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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The Attorney General to Registrar Thomas Kearny: DA JOE FREITAS CAN BE FINED UP TO \$2,500 FOR WAITING A YEAR TO DISCLOSE A FREE \$2,500 TRIP TO PORTUGAL

BY DAVID JOHNSTON

District Attorney Joe Freitas is "guilty of lateness" and could be fined for improperly disclosing a free \$2,500 trip he took to Portugal in May 1977, according to an April 24 letter from the state attorney general's office to Thomas Kearny, the San Francisco registrar of voters.

Under the Political Reform Act of 1974, Freitas should have disclosed the \$2,500 gift from the Portuguese government in an annual statement of economic interests for 1977. The filing deadline for that statement was April 1, 1978, but Freitas did not report the gift until April 6 of this year, more than a year past the filing deadline, as first disclosed in the Guardian on April 12.

The closely worded two-page letter, solicited by Kearny, was signed by Edward P. O'Brien, an assistant attorney general based in San Francisco. O'Brien, who did not mention Freitas by name, wrote, "An elected official who fails, for over a year, to report such a gift is guilty of lateness, if that term is to have any meaning at all."

O'Brien's letter stopped short of charging Freitas with an outright violation of the Political Reform Act and left that determination up to Kearny. However, the letter noted the seriousness of the late reporting: "The failure of an elected official to report a gift in the

amount of \$2,500 destroys the very essence of the statement, its accuracy."

The letter also left the levying of a penalty up to Kearny's discretion and advised Kearny: "In the final analysis, your exercise of your discretion in this matter will turn on the official's explanation of his failure to timely report this gift, which appears to be too large to have merely been forgotten for two years."

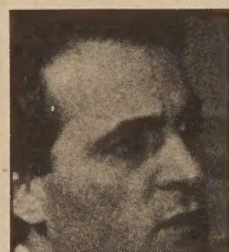
Kearny, according to the letter, could waive any penalty "if on an impartial basis you determine that the late filing was not willful," or Kearny could levy a fine against Freitas. The maximum fine for late reporting is \$10 a day for every day the report is overdue, up to the amount misreported—in Freitas's case, \$2,500, the amount the government of Portugal has estimated the trip was worth.

Kearny told the Guardian he had not yet determined what action, if any, he will take against Freitas based on the AG's letter. He said, however, that in the past his office has fined candidates who were late in filing statements involving far lesser sums of money.

Contacted by the Guardian, the district attorney's office said Freitas was in court and unavailable for comment. John O'Brien, an assistant DA who is familiar with Freitas's economic interest statements, told the Guardian the late filing was a minor issue since Freitas himself took the initiative to disclose the gift.

O'Brien suggested that because Arlo Smith, a senior assistant attorney general, was running for district attorney against Freitas, the attorney general's office "might be looking at this a little differently."

Edward O'Brien, the letter's author, flatly dismissed the veiled suggestion that the letter was politi-



At the same time Freitas was revising his statement, his office was prosecuting 3 minor candidates for being overdue.

Assistant DA John O'Brien initially told the Guardian that Freitas wasn't obliged to file the report in San Francisco. But he later filed Freitas's statement with the registrar's office, telling the Guardian, "There's been a screwup, that's all."

Freitas's late filing has significance beyond the fact of his failure to properly disclose the gift. For, at the same time Freitas was filing the statement, his office was vigorously pressing legal action against three minor supervisorial candidates who were charged by Freitas's office with being overdue in filing their campaign spending reports following the November 1977 election.

Last December, at the direction of the DA's office, the three candi-

During the trial Gil Graham, Griffith's attorney, sought to raise the question of Freitas's late filings in questioning Donald Disler, the assistant DA who originally launched the prosecutions against the three candidates. Graham asked Disler if all cases to come to the DA's attention were prosecuted without regard to political consequences. Disler replied that each was handled equally.

Graham then asked Disler if that meant the DA's office would prosecute Freitas for his failure to report the Portugal trip for more than a year past the filing deadline.

At that point, George Butterworth, the prosecutor in the Griffith case, objected, and Disler simply reiterated his statement that all cases were treated equally by the DA's office.

Following the acquittal, the DA's office agreed to dismiss its charges against John Aiken, who ran in District 8, got 81 votes and spent less than \$200 during his entire campaign. In return, Aiken agreed to file the overdue report, which he maintained the registrar's office had advised him not to file. But Freitas's office has not dismissed the charges against Eisen, who ran in District 1, got 665 votes and spent \$1,149. Eisen, representing himself, is now filing pre-trial motions in his case. No trial date has been set.

NEXT ISSUE:

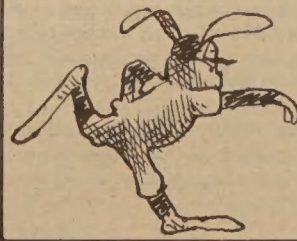
- How to beat the gas shortage—surveys, strategies, area-by-area reports. Who's behind the gas crunch. Who's gouging prices. What you can do about it.
- California Books & Writers—Why William Saroyan chose a Berkeley publisher to publish his latest book. Reviews of new books by Michael Rogers, Rob Swigart and others. An interview with Michele Wallace, author of *Black Macho and the Myth of Superwoman*.

THE WHITE RABBIT

In the home of Transamerica and Pier 39, why do those Guardian bleeding hearts



fuss about a bunch of sleazy artists living in an old Victorian.



by David Omar White

We've got museums full of real dead artists' work—Egyptian and German and like that.



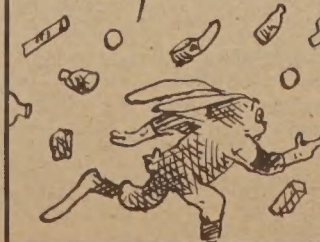
New York doesn't give a tinkers' dam for beauty or artists and all that rot,



and look at how long the the Yankees have been on top.



We should be worrying about how to break our pitching slump.



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THE POLITICAL IMPORT OF JOE ALIOTO'S SILENCE ON THE NEW MAFIA AND PERJURY CHARGES

BY DAVID JOHNSTON

It's been three weeks since the San Diego Union charged in a copyrighted April 12 story that "Former San Francisco Mayor Joseph Alioto lied under oath in four libel trials," which the Guardian followed up with a story pointing out five specific conflicts between Alioto's testimony in the *Look* libel trials and Frank Bompensiero's statements to the FBI about Alioto's links to the mob (excerpts from Bompensiero's informant file summary were published exclusively in the Guardian on 4/19/79 and 4/26/79).

But so far, Alioto personally has yet to answer, rebut or challenge the allegations, in contrast to his past practice of launching massive counterattacks in the face of adversity. As his silence continues, experienced Alioto watchers have theorized to the Guardian about Alioto's political future.

Political observers inside and outside City Hall have told us they had fully expected Alioto would run for mayor, but they now believe that each day Alioto remains quietly in Rome on vacation further kills his chances of mounting a viable campaign. The reasoning: Alioto's prolonged silence lends credence to the veracity of the charges, which are too damning for Alioto to ignore if he intends to run.

One aide to an already announced candidate for mayor offered another theory on the meaning of Alioto's silence. This source speculated that Alioto's failure to offer a rebuttal was a sign

that Alioto wasn't entering the mayor's race. Under this theory, Alioto would prefer to remain a private citizen rather than expose himself and his new family to the links-to-the-mob charges that could prove damaging, embarrassing and difficult to counter in a tough campaign. Note: SF Progress columnist Jack Rosenbaum reported May 1 that Alioto had recently purchased and was preparing to move into a

new house in a fashionable suburb of Boston, where his wife is from.

One more point: everybody we talked to about Alioto's low profile warned that Alioto, as one of the toughest, shrewdest and most resourceful politicians ever to come down the pike, shouldn't be counted out of the race until he announces whether he's running, which is expected next month.

Meanwhile, Dick Carlson, one of

the co-authors of the original *Look* article, has told the Guardian he is formally asking the San Diego Union to retract what he considers "derogatory" comments in a copyrighted sidebar to the Union's April 12 Alioto story.

The sidebar, by Carl Cannon, was critical of the *Look* story and maintained that *Look*, in publishing the article, had "violated several precepts of fair

journalism." The Union's sidebar said "the article contained pejorative terms," that it "even contained quotes in which it was not clear who was speaking," and that, "perhaps most important, the authors did not give Alioto his say."

Carlson said he sent the Union his demand for a retraction in an April 30 letter. Under California law, a retraction demand is a prerequisite for filing a libel action.

ON THE SCENE AT THE DAN WHITE TRIAL

BY PAUL KRASSNER

"In the Hall of Justice, the only justice is in the hall."

—Lenny Bruce

There is a certain sense-memory of being back in elementary school. "Members of the press," we are instructed by a mimeograph sheet, "are asked to line up in the below order to facilitate courtroom entry. You must be in the below order or you will be sent to the rear of the line."

I'm embarrassed to admit that I said "Thank you" to the sheriff's deputy who frisked me before I could enter the court. They each have individual styles, these official friskers for the Dan White trial, and there is a separate but equal female frisker. This is a superfluous ritual,

since we are restrained by a wall-to-wall bullet-proof glass. It's sort of like sitting in a giant New York City taxicab.

One spectator wears her heart on her sleeve, only her heart happens to be in the shape of a swastika. She is interviewed for Channel 4 and the Examiner, whereas the Washington Post reporter chats with her and makes a moral decision "to censor myself—I don't want to give the impression that she is typical of Dan White's supporters." The Washington Star reporter refuses even to talk to the lady with the Nazi armband.

At the pre-trial hearings, Dan White was wearing an orange jumpsuit. The first time he walks in wearing a regular suit, his mother is pleasantly surprised and says, "Oh, my goodness." There is almost an air of festivity. But when jury selec-

tion begins the next day, she is uttering a silent prayer to herself.

Defense attorney Douglas Schmidt has objected to the dismissal of potential jurors because they are opposed to the death penalty. He cites studies which show that those "who do not have scruples against capital punishment tend to favor the prosecution." Prosecutor Thomas Norman claims that he does not "subscribe to the accuracy of those studies." Judge Walter Cagno rules in favor of Norman, and Schmidt is reduced to asking such conscientious objectors if they might at least make an exception in a trial where, say, someone "tortured two or three children to death, for money."

Nor does the defense want any pro-gay sentiment polluting the verdict. Ordinarily Schmidt might have craved Joe Reilly on this jury, for he comes from a family of cops. But when he said, perhaps gratuitously, "I live with a roommate and lover," Schmidt phrased his next question: "Where does he or she work?" Reilly answered, "He"—and the ball game was already over—"works at Holiday Inn."

And through it all, Dan White simply sits there as though he has been mainlining epoxy glue. His sideburns are shorter than they used to be. He just stares directly ahead, his eyes focused on the crack between two adjacent boxes on the clerk's desk. Olde English print identifying them as *Deft* and *Pltff*. When he leaves, there seems to be no real contact with his wife, save for a glance reminiscent of that time she served the wrong brand of coffee.

Indeed, what with the front row, which is reserved for his family, being filled on different days by various combinations of his 16 brothers and sisters, it somehow feels like a situation comedy that turned into a tragic soap opera. Although it is stipulated that Dan White killed George Moscone and Harvey Milk, his defense will be—with an overlay of psychiatric jargon—that they deserved it.

But there is a bottom line to this case, and it was scrawled by an anonymous philosopher on a Fillmore bus: *Dan White—another honkie who couldn't take the pressure.*

ASK DR. SCHOENFELD

PROTEIN FOR VEGETARIANS; PREVENTIVE HEALTH CARE

BY EUGENE SCHOENFELD, M.D.

Dear Dr. Schoenfeld: For about a year I have cut red meat out of my diet (I still eat fish and chicken). I am thinking about becoming a vegetarian, but am concerned about reports (rumors) that if all meat and fish are cut out of the diet, one will miss getting certain types of proteins that the human body needs. Is this true?

Also, could you suggest a book or reference that you consider reliable which addresses this subject so that I can have a balanced diet minus the meats? Maybe a vegetarian cookbook with suggested daily meals.

ANSWER: You can get all the protein you need from a strictly vegetarian diet. But you will have to give more attention to the foods you choose to eat. The average American or Canadian omnivore takes in far more protein than the body really needs. Vegetarians, on the

other hand, must be more conscious about their diet or they can easily become protein-deficient.

Here are some books you'll find helpful for a healthful vegetarian diet: **LAUREL'S KITCHEN**, by Laurel Robertson, Bantam Books, \$3.95; **THE VEGETARIAN EPICURE**, by Anna Thomas, Random House, Volumes 1 and 2, \$5.95 and \$6.95.

Dear Dr. Schoenfeld:

In a recent column you mentioned **THE PEOPLE'S HANDBOOK OF MEDICAL CARE**, published by Random House. I checked with my local bookstore and they said, according to their book, it is out of print. Please suggest an available book about medical care.

ANSWER: Try **TAKE CARE OF YOURSELF**, by Donald Vickery, published by Addison Wesley, \$5.95. Blue Cross of Northern California was so impressed by this book it bought thousands of copies for free distribution to its

members, on the assumption that more self-care would mean reduced health care costs. If other health insurance companies and the government paid more attention to preventive medicine, including education, medical costs would be greatly reduced. But few health practitioners really want to reduce costs. Almost all of us are paid according to the quantity of services we perform. By and large, we look at preventive medicine the way oil companies regard automobiles powered by solar-generated electricity.

I used to think simplistically, about issues like national health insurance. Of course, everyone should have equal access to good medical care. But a national health insurance program administered like MediCal (MediCal) would be a national disaster. Let me give you one small example: Recently, I was on duty in a hospital emergency room when a ambulance brought in a two-year-old boy accompanied by his mother. The mother was concerned about a swelling in the boy's neck that he'd had for two days. The swelling was due to an enlarged lymph gland caused by a sore throat. The boy had a simple cold. His mother knew this was no emergency and I asked her why she'd called an ambulance.

The family's medical bills were

paid by MediCal. MediCal patients can call an ambulance at will. The mother said she had no money for a taxi and didn't want to travel by bus. MediCal won't pay \$5 for a taxi, but they'll pay \$70 for an ambulance. So every-day thousands of patients are transported to and fro needlessly by private ambulance companies. They profit, and so do we "health providers." The boy's emergency room fees were about \$75. Had his mother taken him to a private pediatrician the cost would have been less than a third of our charges.

But identifying serious problems in our medical care system is easy. Finding viable solutions isn't easy at all.

Dear Dr. Schoenfeld:

I am a married woman, enjoying regular sex, have never had a child, and am in fairly good health. I have previously expelled the copper IUD. Both my husband and I object to condoms. I don't believe that the diaphragm is practical for us either. I don't feel that I want to risk pregnancy with one of the less efficient methods because I have already gone through the trauma of abortion once.

So while the birth control pill is the best alternative for me, I have always had problems during the four years I've been taking them.

On one type I was nauseated and bloated. On another I had breakthrough bleeding and nausea. With the one I use now, I'm invariably sick on the first pill-taking day of each cycle, even though I have been taking this particular pill for over a year. Also, if I miss a day, I become ill if I have to double up on pills. I have tried taking my pill on a full stomach or with a glass of milk, but nothing works.

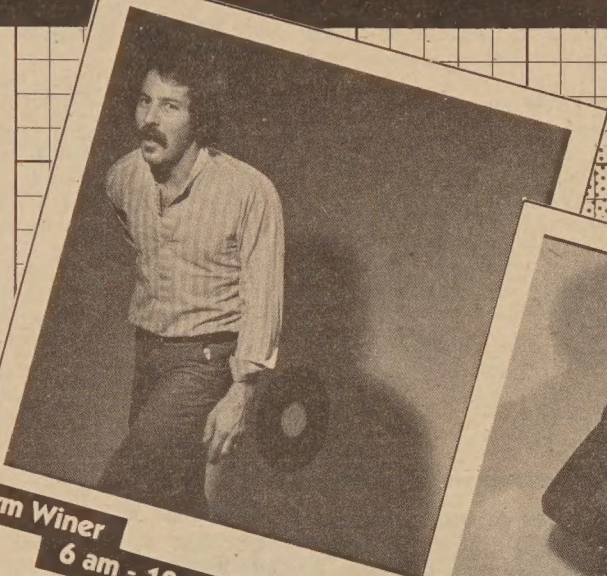
Is there anything else you can suggest? I don't know what else to try and I am at my wit's end.

P.S. Please don't suggest sterilization. I am 23 years old and may someday want children.

ANSWER: I think your best option may be getting used to the diaphragm method. Why not try it for a while? At first it may seem cumbersome and overly mechanical, but most women seem able to easily fit it into their lives. Another possible alternative for you is the combined use of a spermicidal foam or tablet and the rhythm method. You should discuss this problem with your family doctor, gynecologist or local Planned Parenthood group.

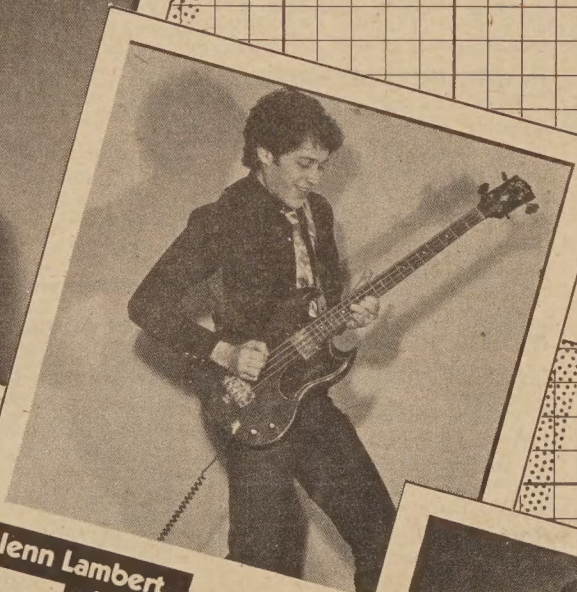
Dr. Schoenfeld welcomes your letters but can answer questions only within this column. Write to him c/o The Bay Guardian, 2700 19th Street, San Francisco, Calif. 94110.

Let it rock!



Norm Winer
6 am - 10 am

Let Norm get you going with music, news, traffic, the daily astrology report and 'Mystery Melody' — America's favorite radio quiz show.



Glenn Lambert
10 am - 2 pm

Ease into the day with Glenn, as he plays both first bass and long uninterrupted sets of rock 'n' roll.



Beverly Wilshire
2 pm - 6 pm

Spend the afternoon with "the best-looking voice in the Bay Area" and her friends Darrell Martinie (astrology), Budd Stuntt (traffic), and Joanne Rosenzweig and Larry Bensky (news).



Richard Gossett
10 pm - 2 am

There's never a dull moment as Richard swims in the mainstream of high-energy rock, and surfs on the new wave.



Tony Kilbert
6 pm - 10 pm

Get set for four hours of maximum rock 'n' roll when 'T.K.' takes off and doesn't come down.



Sean Donahue
2 am - 6 am

Turn the lights down and the volume up, and Sean will do the rest all night long.

KSAN 95 FM



PHOTO BY JAMES HAYGOOD

Daniel Ellsberg testifies at the April 12 hearing on the Draft Environmental Impact Statement for the Lawrence Livermore Lab.

THE FOUR BIG HAZARDS OF THE BAY AREA'S NUCLEAR WEAPONS LAB

Critics of the Lawrence Livermore Lab lay out the dangers and propose an alternative, peaceful purpose

BY ART GOLDBERG

More than a score of the Lawrence Livermore Laboratory's (LLL) severest critics testified about the hazards posed by the lab at a public hearing on the Draft Environmental Impact Statement (DEIS) for the lab, held April 12 by the federal Department of Energy (DOE). The nuclear weapons lab is managed for the DOE by the University of California.

About a dozen laboratory and DOE officials were on hand to comment on the testimony, which was taken at Livermore's Granada High School by a three-person panel chaired by John Farmakides, an administrative law judge for the DOE.

Following is a summary of the main points addressed at the hearing. Some have been raised in previous Guardian articles; many have not.

HIGH EARTHQUAKE HAZARD

At the hearing, held 15 days before the 4.2 magnitude earthquake jolted the Bay Area on April 27, Friends of the Earth presented evidence that LLL sits on or near 13 earthquake faults, several of which must be considered active. The Tesla Fault 2 and the Dougherty Fault pass along the edges of the lab, while the Corral Hollow and main strand of the Tesla Fault seem to suddenly stop just short of the lab site.

Lab critics believe the Tesla Fault probably goes directly under the laboratory itself, but LLL seismologists say recent work by Darell

Herd of the U.S. Geological Survey indicates that the newly discovered Las Positas Fault probably intercepts the Tesla Fault and stops it before it goes under the lab.

This point is crucial, because a ground rupture under the lab could result in the release of highly radioactive plutonium, which in oxidized form causes lung cancer. Lab officials have promised to investigate the area under the laboratory and seek to establish if the Tesla Fault does indeed run under it.

The laboratory maintains that all buildings at the site will withstand a ground acceleration of 0.5g. But Friends of the Earth researcher Glenn Barlow pointed out that at the nearby Vallecitos Nuclear Center, which was shut down several months ago because of earthquake safety problems, "the Nuclear Regulatory Commission adopted a potential ground motion estimate in excess of 1.0g for a nuclear reactor and plutonium lab site that is only seven miles west of Livermore."

FOE also presented a statement from Dr. James N. Brune, a professor of geophysics at UC San Diego, which contends that ground acceleration of up to 2.0g (twice the speed of gravity) was possible along the Tesla Fault. Lab officials have said that they are confident all their buildings can withstand an earthquake of 6.5 magnitude on the Richter Scale, Brune said, however, that ground accelerations vary according to soil conditions, and he cited a 1977 earthquake in Iran that was measured at 5.5 on the Richter Scale, but which generated ground acceleration at about 1g, or double

what the LLL buildings could withstand.

Dr. Michael Trifunac, a professor of earthquake engineering at the University of Southern California, has published a paper in an academic journal estimating that ground motions in soils similar to the Livermore site could reach 3.0g during a 6.5 magnitude earthquake. The sandy soil of the Livermore Valley is expected to move far more rapidly than tightly compacted soil or bedrock.

Patrick Griffin, a graduate student in earthquake engineering at UC Berkeley, pointed out that all the faults near the LLL site are part of the extremely active San Andreas system, and he predicted that "any of these faults could experience a major earthquake." He also criticized the laboratory estimate that strong ground motion would only

last about ten seconds, "considering that the San Francisco earthquake of 1906 had a duration of approximately 60 seconds."

Friends of the Earth pointed out that it is nearly impossible to "earthquake-proof" buildings situated so near fault lines that surface ruptures beneath them are possible. It brought in several structural engineers to testify and cited this passage from *Peace of Mind in Earthquake Country*, by Peter Yanev: "A large quake, with its typical displacements in the fault zone of from several inches to several feet, could demolish the most well-engineered building."

LLL seismologist Jim Scheimer said the Tesla Fault, which seems to run directly under the lab, was only "inferred," and he noted that there was no hard evidence of it. He admitted that the seismic picture of the area around the lab was far from complete, but he added that several new studies were under way.

Friends of the Earth legal director Andrew Baldwin asked that Lawrence Livermore be shut down immediately, saying it was a "desperate situation" considering that hundreds of pounds of inflammable and highly toxic cancer-causing plutonium were sitting astride an unknown number of earthquake faults.

In a press release on April 10, FOE said, "If an earthquake damaged facilities at Livermore, clouds of radioactive gases could be released. Such a nuclear emergency could require the evacuation of the four-and-half million people who live within the forty mile radius of the Livermore Labs. . . . Even if the freeways did remain intact, the evacuation plans are inadequate and unrehearsed. The counties and cities that would be involved are not prepared for evacuations."

NUCLEAR WAR

Professor Charles Schwartz, a UC Berkeley physicist and member of the UC Nuclear Weapons Labs Conversion Project, believes that the Livermore Labs would be a prime target in the event of a limited nuclear strike. He says both the U.S. and the Soviet Union have ruled out massive nuclear attacks because it would mean certain annihilation for both sides.

"Since 1974," Schwartz said, "the U.S. has been operating on the theory that the Soviets might use a limited counterforce strike. . . . This would involve dropping a small number of missiles on a few selected

targets either to pressure or intimidate the U.S."

"The cornerstone of current U.S. nuclear weapons policy is trying to figure out a response to such a strike," Schwartz pointed out. "If the Soviets wanted to do the maximum damage with minimal force, what better place to hit than Livermore where many of our nuclear weapons are designed?" He pointed to a study made by the Defense Civil Preparedness Agency that indicates more than 2.9 million people in the Bay Area are thought to be "at risk" in the event of a nuclear war.

"Such a possibility ought to be included in the Final Environmental Impact Statement," Schwartz argued.

TRANSPORTATION HAZARDS

According to William Reynolds, the coordinator of the American Friends Service Committee's (AFSC) Nuclear Transportation Project, the Livermore DEIS did not really discuss the potential hazards of shipping radioactive material in and out of Livermore. Between 1971 and 1977, Reynolds said, some 299 accidents involving radioactive material were reported to the Department of Transportation.

These, he added, only involved commercially shipped radioactive substances. The Transportation Department does not keep records of accidents involving shipments of radioactive material between military or Department of Energy installations. The DOE, Reynolds said, will not make information on its own transportation accidents available to the public. The AFSC is pushing for such disclosure.

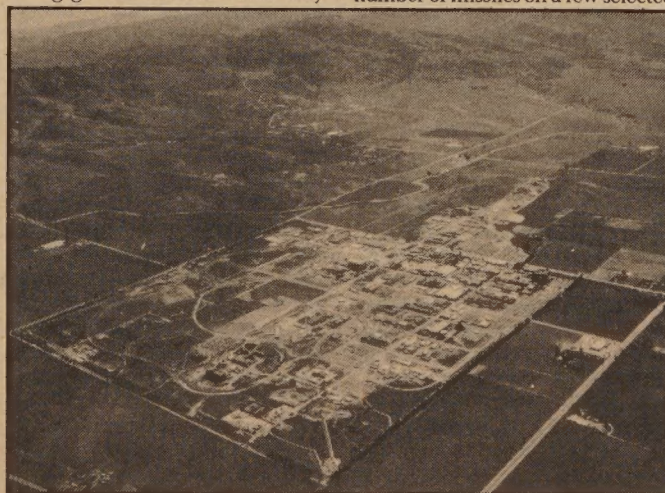
Until several years ago, radioactive material including plutonium was shipped in and out of Livermore by light plane. When Rep. Pete Stark (D-Oakland) looked into the situation, he found that the containers the hazardous material was being shipped in would not withstand a crash. Under congressional pressure, plane shipments of radioactive substances to and from Livermore were halted, except under special and limited circumstances.

Reynolds maintains that radioactive materials now shipped by truck are still packed in containers that are not accident-proof. Some, he said, are not required to survive the "maximum credible accident," while others are not required to survive any accident at all.

The cost and impact of a transportation accident involving radioactive material "could be catastrophic," Reynolds told the Guardian. "A release of plutonium in an urban area could require between \$2 and \$3 billion for decontamination and cleanup." AFSC wants local governments involved in the planning and regulation of the shipment of radionuclides through their jurisdictions.

At the present time, Reynolds said, most local fire and police departments have no idea that radioactive material is moving through their areas, nor do they know how to deal with potential hazards.

Lab officials say that every truck coming in and going out of Livermore is monitored for evidence of radiation emissions. But studies on highways around the Rocky Flats *continued page 8*



The Lawrence Livermore Lab, where several hundred pounds of plutonium sit astride an unknown number of earthquake faults.

As the last stand of all the famous "Last Stands at the Goodman Building," as chronicled in the Guardian through years, the Goodman Building artists have put together a remarkable artistic family tree, with biographies, of many of the scores of artists who have lived and worked in the building for the past 73 years.

The document will either work for their immediate salvation or it will be the last will and testament of the 25 artists still hanging on in their besieged fortress at 1117 Geary Street.

For the ultimate last stand of all is finally at hand: the 30-day eviction notice comes due on May 7 from the Redevelopment Agency.

Attorneys for the Goodman Building will be able to delay the

eviction, but the building is now on short time unless the public unites behind the Goodman Building artists and enforces the four-point offensive we've outlined below to get the four government agencies to move in time to save the building and help make San Francisco safe for artists and creative spirits.

The principle is simple: why spend millions for the King Tut exhibit at the Fine Arts Museums, why let the Fine Arts trustees juggle

the books to slip \$1 million to the Egyptians and keep much profits for themselves (See "Presto! The Fine Arts Museums Produce 3 new King Tut Mysteries," last Guardian), when the city won't spend a cent nor put an ounce of muscle behind the artists who live and work in San Francisco in 1979? Why not reverse the operating principle of HUD, Redevelopment, City Hall and Fine Arts trustees—Millions for King Tut, but not a cent to save the Goodman Building?

POINT 1

Memo to: the State Historic Resources Commission

Scores of San Francisco artists have lived and worked in the Goodman Building for the past 73 years. The Goodman Building is the last artists' quarters of its type and era in the city and one of the last of its type and era in any city in the country.

Therefore, we urge you to pass an amendment to the National Register of Historic Places Nomination for the Goodman Building and acknowledge its cultural and historic significance as studio-quarters for artists since 1907, the significance of its interior architectural space and hotel character and its status as the last artists' studio building of its kind in San Francisco.

We understand that, by passing this amendment, you would for the first time be declaring a building a landmark because of the cultural significance of its interior use and that you would be establishing an important national precedent, which could save similar buildings with similar cultural uses throughout the country. We understand that it is within your powers to establish this historic precedent.

POINT 2

Memo to: the U.S. Department of Housing and Urban Development (HUD)

For three decades, you have poured millions into San Francisco on behalf of large developers and on behalf of big Manhattanization projects (like the Golden Gateway project). You have helped reverse the original principle of urban renewal.

The purpose of urban renewal in 1979 should be to provide federal funds for low cost housing, not to evict low-income tenants like the Goodman Building artists, who have developed their own privately-financed plan to rehabilitate the building and preserve it as low-cost housing and working space for artists in a 73-year-old tradition.

We urge you to disallow the use of federal Section 8, rent-subsidized housing funds in this misbegotten demolition-and-eviction project. We suggest you find better uses for our public funds.

Obvious postscript: how the hell can you let developer Alan Wofsy go four months beyond your own deadline of Dec. 4, 1978, for submission of his new renovation plans? How can you stand by and let the Goodman tenants be prematurely evicted in the tradition of Western Addition and Yerba Buena?

POINT 3

Memo to: The San Francisco Redevelopment Agency, Wilbur Hamilton, executive director

How can you evict the 25 tenant/artists of the Goodman Building when developer Alan Wofsy is four months past the deadline set by HUD for submission of his new renovation plans for the building? How can you, as a government agency, grant every concession to the tardy developer and none to the tenants? We don't need another empty building, off the tax rolls and a target for vandalism and crime, in San Francisco.

We urge you to rescind your eviction order immediately and keep it rescinded—at least until Wofsy's federal funds come through or until another plan to rehabilitate the building is approved. We urge you to begin negotiating with the tenants on their plan to save the building and their interior work space.

POINT 4

Memo to: The San Francisco Board of Supervisors

Not long ago, you voted belatedly and in vain to save the International Hotel as low cost housing for elderly Filipino residents and against allowing an absentee overseas landlord to put up a speculative Manhattanization project. Alas.

Now, you have the opportunity to move in time to save low housing for the artists at the Goodman Building—and to tear down: the

city's official position: Studios for rent, no artists or poor people need apply.

In the last 30 years, all the traditional studio buildings have been destroyed: the Montgomery Block (to make way for the Transamerica Pyramid), Hotaling Place, the Artists Rendezvous, Italian Swiss Colony (all in the financial district), the Wentely Hotel on Polk Street, and the old Spreckels Mansion on Franklin Street have all been replaced with or converted to office or apartment buildings. The D'Audiffred Building at 9 Mission St. is being converted to a Ghirardelli Square-type complex. The Goodman Building is the last of its kind and era and it would be criminal negligence of the grossest cut to evict the artists when so little money and energy is required to save them.

To allow this building to go down would be but another example of the shoot-'em-down-and-ask-questions-later tactics that have left us without Playland-at-the-Beach, without the downtown airlines terminal and without the many workable-taxpaying buildings and businesses of Yerba Buena.

Saving the Goodman Building would be a historic precedent, like stopping the freeways in the 1960s, stopping the war in the 1970s and stopping the highrises in the November 1979 election. It would help establish the precedent that the interior working space of artists in a building, not just the outside architecture, was culturally and historically significant. It would help save other buildings for other artists in San Francisco and throughout the country.

We urge you to pass the two resolutions outlined in the coupon below.

Next week: where the supervisors stand.



Janis Joplin

THE FAMILY TREE AT THE GOODMAN BUILDING: 1907-1979

1907-1949

H. Pierre Smith
photographer
Charles Hiller
photographer
Beverly Washburn
photographer

Research continues

1950s

Martin Baer
painter
Richard Barton
painter
Kent Chapman
painter
Jerry Enmanuel
painter
Richard Griggs
painter, poet
Sam Hughes
painter
John Hendricks
photographer
Milo Lee
painter
Williamson Mayo
painter
Sutter Marin
painter

Burdette Morton
painter
David Nelson
painter
Hilda Perth
painter
Leon Ponce de Leon
painter
Eddie Rehms
painter
Angelo Sottosanti
painter
Frances Stewart
photographer

Research continues

1960s

Barney Bailey
painter
David Barnard
choreographer
Richard Culter
poet
Jacques Fabert
painter
Bill Gaglione
dada-ist
John Glidden
painter
Theodore Greer
painter
Terry Fox
conceptualist
Irving Halperin
writer
Lucille Harris
painter

Byron Hunt
painter
Jean Hyson
painter
Janis Joplin
vocalist
Tim Mancusi
painter
Eugenia Moore
dancer
Louis Nadaline
painter
Roy Ostrowski
painter
Peter Plamondon
painter
Jim Rayney
artist, pianist
Michael Roberts
painter
Wes Wilson
graphic artist
Shela Xoregos
choreographer

Research continues

1970s

James Butler
graphic artist
Stafford Buckley
actor
Patricia Carey
painter
Niccolo Caldaro
painter, writer
Ed D'Alessandro
painter

Dana Dillworth
graphic artist
Jean Carlisle
photographer
Sally French
painter
Ellen Gilroy
painter
Willie B. Hart
musician
Thomas C. Heinz
filmmaker
Marcia Kimmel
actor
Tom Krumpak
painter
Michelle Linfante
writer, actor
Melanie Mathias
photographer
Ted Milikin
photographer
Elizabeth Newman
actor
Kenneth Richardson
actor
David Richardson
painter
Martha Senger
painter
Zois Shuttle
painter
Anthony Vaughn
poet
Kenith Wilkinson
actor, director
Louvina Wong
painter

SEND THIS IN AND SAVE THE GOODMAN BUILDING

To: Sup. _____
San Francisco Board of Supervisors
235 City Hall
San Francisco, California 94102

Dear Sup. _____

I want the Goodman Building to remain a living/working space for San Francisco's artists as it has for the past 73 years. Therefore, I urge you, as my district supervisor, to help stop the destruction of this culturally and historically significant San Francisco institution, the last remaining building of its kind. I urge you to vote for two resolutions; 1) directing the San Francisco Redevelopment Agency and Executive Director Wilbur Hamilton to lift the eviction order from the Goodman Building until plans have been approved to rehabilitate the building, and 2) requesting that the U.S. Department of Housing and Urban Development disallow the use of Section 8, rent subsidized housing, funds to rehabilitate the building. I want to make San Francisco safe for artists and poor people.

Name _____
Address _____
District _____ Zip _____

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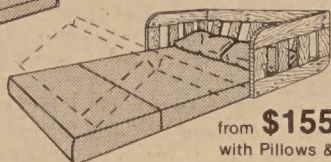
SAN FRANCISCO
1500 Ocean, 585-3626
SAN ANSELMO
27 San Anselmo, 453-3626
ALBANY
1120 Solano, 527-3626
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831 El Camino, 364-3626

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Oak \$280



from \$155
with Pillows &
Frame (not shown)

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THREE JEWELS IN THE LOTUS. II

A Day With

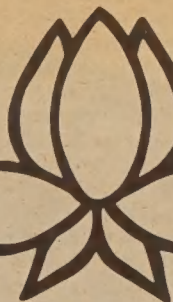
Stewart Emery

Co-founder of Actualizations

Barbara Marx Hubbard • Patricia Sun

Futurist

Philosopher
Healer

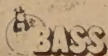


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information call (415) 621-1126. All seating is reserved.

Name _____
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City _____ State _____ Zip _____
Telephone _____

G

LICENSE TO COMMIT MURDER

continued from page 6

nuclear facility near Denver have indicated that some radioactive material does escape from trucks. LLL also notes that a new container for shipping plutonium by air has been developed for the DOE and the Nuclear Regulatory Commission. But, "at present," lab officials say, "the Livermore Site has no plans for routinely shipping plutonium by air."

HEALTH AND SAFETY HAZARDS

There is an increasing body of scientific evidence linking even low-level doses of radiation to different types of cancers. Dr. Carl Johnson, director of the Jefferson County, Colorado, Health Department, testified that his study of the area around the Rocky Flats facility in his county, showed a definite link between plutonium releases from that plant and increased cancer rates in the Denver area, a short distance away.

"Nuclear installations should not be located near or upwind of major population centers," Dr. Johnson said. "Of particular concern are releases of airborne, alpha-emitting particle emissions of respirable size which may be deposited in the body, like plutonium and americium."

In his Denver study, completed this February, Johnson found 501 more cases of cancer than would normally be expected over a three-year period, and he attributed them to "increasing levels of plutonium soil contamination."

Lab officials say soil samples taken in the Livermore Valley have revealed "below-background" levels of plutonium contamination, but Johnson has challenged the methods they have used. The lab and DOE take agricultural soil samples by digging several inches below the surface. Johnson says that by only sampling the respirable dust on the surface, he determined that there was as much as 285 times more plutonium in the soil than the DOE found.

There are other forms of radiation released by Lawrence Livermore that the lab maintains are not harmful. However, an unusually high number of melanoma (skin cancer) cases have been reported at LLL in recent years. According to Friends of the Earth, at least two young children in the Livermore Valley have recently died of that disease, which is extremely rare in children.

Dr. John Gofman, professor emeritus of medical physics at UC Berkeley and the first director of the biomedical division at Lawrence Livermore (he lost his research funding there when his studies showed that cancer rates would rise due exposure to radioactive materials), said in a statement that the handling of large amounts of plutonium at the lab means that it and the DOE "are quite willing to be responsible for causing from 10,000 to millions of lung-cancer deaths in residents of California" and "to render huge parts of California hostile for human habitation for hundreds or even thousands of years."

Dr. Gofman added that the

DOE's "Standards for Radiation Protection" are so inadequate they should be labeled "licenses to commit that number of random murders which is convenient for its operations."

LLL officials call Gofman's view "extreme" and point to workers at the Los Alamos, New Mexico, nuclear lab who have absorbed huge amounts of plutonium with no apparent harm. They say that the melanoma rate is rising nationally, and "no one really knows" about the lasting effects of low-level radiation.

But Friends of the Earth contends that it is possible for radioactive material from LLL to find its way into nearby reservoirs and aqueducts. The federal Environmental

The study suggests that the lab concentrate on solar research, wind energy systems, resource recovery, fuel cells, energy storage and basic energy research.

The conversion project suggests that Lawrence Livermore would better serve the country's national security by concentrating on the nation's basic energy needs than on nuclear weapons research, as it does now. "The strongest threat to our nation lies not in the threat of military attack," the project says, "but in the lack of a sufficient research base for our energy future."

The lab now does some energy research, but its primary mission is nuclear weapons research and development. One of its major energy research projects, laser fusions, is being touted as the great energy hope of the future, but is more than 20 years away from practical application. Moreover, the initial applications of laser fusion research will be for military weapons.

The Conversion Project estimates that the transformation from weapons into energy research will not affect the large majority of lab employees. Of the 6,900 people working at Livermore, some 3,000 are craftsmen and technicians, 1,500 are support and administrative personnel, and 400 are mathematicians and computer, environmental and social scientists, all of whom could work on energy projects.

The greatest problem would be to retrain or relocate the nearly 2,000 physicists, chemists and engineers. The Conversion Project is calling for the establishment of an Alternate Use Committee, to be composed of labor, management and community people to work out the transition.

For possible models, the project points to the Rocky Flats Monitoring Committee, established by Colorado's Gov. Richard Lamm to look into alternative uses for the Rocky Flats Nuclear Facility, and a Shop Stewards Committee set up at Lucas Aerospace in England. Sens. George McGovern and Charles Mathias have introduced a bill in the U.S. Senate (S. 2279) calling for Alternative Use Committees on every military base in the U.S.

The conversion of Lawrence Livermore to peaceful rather than military research uses "is a political rather than a technical problem," said Diane Thomas-Glass, another co-author of the study.

In seeking to make its case that the U.S. has enough nuclear weapons, the conversion project quotes from a New York Times article by Sanford Gottlieb of the Committee for a Sane Nuclear Policy. "The Soviet Union has 219 major cities," Gottlieb wrote. "As of 1974, we could destroy those cities 36 times over."

That same year, Wolfgang Panofsky, director of the Stanford Linear Accelerator, said, "The total explosive power of the strategies (excluding tactical) nuclear weapons of the U.S. and U.S.S.R. is the equivalent of 20 tons of TNT per capita of the world's population."

A PEACE CONVERSION FAIR

The University of California Nuclear Weapons Labs Conversion Project will hold a rally and peace conversion fair at the Lawrence Livermore Laboratory on Saturday, May 5.

The rally's aim is to build support for the idea of converting Lawrence Livermore and Los Alamos from primarily weapons-oriented activities into research centers on energy and other national problems.

Livermore is located about 50 miles east of San Francisco, about two miles south of highway 580. Take the Vasco Road exit to the lab. The rally and fair will be followed by a teach-in at UC Berkeley on Sunday, May 6.

Protection Agency wants further assurances that radioactive effluents that can affect people in the surrounding area are "as low as reasonably achievable." It also wants LLL to explain why releases of radioactive tritium to the air and water "cannot be further reduced."

In response to these and other criticisms, Richard Du Val, assistant operations manager for the DOE's San Francisco office, said there were "no health and safety hazards at LLL." Du Val added, that ground-motion studies showed the lab was "within acceptable limits" and that plutonium releases were "within the guidelines" and not endangering anyone.

Dr. Johnson called for a study of the population near the Livermore Laboratory, similar to the one he did in Denver, to determine whether the cancer rate in that area has increased.

THE ALTERNATIVE

"There are no technical obstacles to converting Lawrence Livermore jobs to non-weapon work," concluded the UC Nuclear Weapons Labs Conversion Project in a recently released study.

According to Jim Watson, one of the co-authors of the study, "the Livermore Lab's Institutional Plan indicates that seven of nine technical job categories at the lab apply to both weapons and non-weapons work and therefore, are interchangeable."

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POINT 1

Memo to: the State Historic Resources Commission

Scores of San Francisco artists have lived and worked in the Goodman Building for the past 73 years. The Goodman Building is the last artists' quarters of its type and era in the city and one of the last of its type and era in any city in the country.

Therefore, we urge you to pass an amendment to the National Register of Historic Places Nomination for the Goodman Building and acknowledge its cultural and historic significance as studio-quarters for artists since 1907, the significance of its interior architectural space and hotel character and its status as the last artists' studio building of its kind in San Francisco.

We understand that, by passing this amendment, you would for the first time be declaring a building a landmark because of the cultural significance of its interior use and that you would be establishing an important national precedent, which could save similar buildings with similar cultural uses throughout the country. We understand that it is within your powers to establish this historic precedent.

POINT 2

Memo to: the U.S. Department of Housing and Urban Development (HUD)

For three decades, you have poured millions into San Francisco on behalf of large developers and on behalf of big Manhattanization projects (like the Golden Gateway project). You have helped reverse the original principle of urban renewal.

The purpose of urban renewal in 1979 should be to provide federal funds for low cost housing, not to evict low-income tenants like the Goodman Building artists, who have developed their own privately-financed plan to rehabilitate the building and preserve it as low-cost housing and working space for artists in a 73-year-old tradition.

We urge you to disallow the use of federal Section 8, rent-subsidized housing funds in this misbegotten demolition-and-eviction project. We suggest you find better uses for our public funds.

Obvious postscript: how the hell can you let developer Alan Wofsy go four months beyond your own deadline of Dec. 4, 1978, for submission of his new renovation plans? How can you stand by and let the Goodman tenants be prematurely evicted in the tradition of Western Addition and Yerba Buena?

POINT 3

Memo to: The San Francisco Redevelopment Agency, Wilbur Hamilton, executive director

How can you evict the 25 tenant/artists of the Goodman Building when developer Alan Wofsy is four months past the deadline set by HUD for submission of his new renovation plans for the building? How can you, as a government agency, grant every concession to the tardy developer and none to the tenants? We don't need another empty building, off the tax rolls and a target for vandalism and crime, in San Francisco.

We urge you to rescind your eviction order immediately and keep it rescinded—at least until Wofsy's federal funds come through or until another plan to rehabilitate the building is approved. We urge you to begin negotiating with the tenants on their plan to save the building and their interior work space.

POINT 4

Memo to: The San Francisco Board of Supervisors

Not long ago, you voted belatedly and in vain to save the International Hotel as low cost housing for elderly Filipino residents and against allowing an absentee overseas landlord to put up a speculative Manhattanization project. Alas.

Now, you have the opportunity to move in time to save low housing for the artists at the Goodman Building—and to tear down the

city's official position: Studios for rent, no artists or poor people need apply.

In the last 30 years, all the traditional studio buildings have been destroyed: the Montgomery Block (to make way for the Transamerica Pyramid), Hotaling Place, the Artists Rendezvous, Italian Swiss Colony (all in the financial district), the Wentely Hotel on Polk Street, and the old Spreckels Mansion on Franklin Street have all been replaced with or converted to office or apartment buildings. The D'Audiffred Building at 9 Mission St. is being converted to a Chirardelli Square-type complex. The Goodman Building is the last of its kind and era and it would be criminal negligence of the grossest cut to evict the artists when so little money and energy is required to save them.

To allow this building to go down would be but another example of the shoot-'em-down-and-ask-questions-later tactics that have left us without Playland-at-the-Beach, without the downtown airlines terminal and without the many workable-taxpaying buildings and businesses of Yerba Buena.

Saving the Goodman Building would be a historic precedent, like stopping the freeways in the 1960s, stopping the war in the 1970s and stopping the highrises in the November 1979 election. It would help establish the precedent that the interior working space of artists in a building, not just the outside architecture, was culturally and historically significant. It would help save other buildings for other artists in San Francisco and throughout the country.

We urge you to pass the two resolutions outlined in the coupon below.

Next week: where the supervisors stand.

SEND THIS IN AND SAVE THE GOODMAN BUILDING

To: Sup. _____
San Francisco Board of Supervisors
235 City Hall
San Francisco, California 94102

Dear Sup. _____

I want the Goodman Building to remain a living/working space for San Francisco's artists as it has for the past 73 years. Therefore, I urge you, as my district supervisor, to help stop the destruction of this culturally and historically significant San Francisco institution, the last remaining building of its kind. I urge you to vote for two resolutions; 1) directing the San Francisco Redevelopment Agency and Executive Director Wilbur Hamilton to lift the eviction order from the Goodman Building until plans have been approved to rehabilitate the building, and 2) requesting that the U.S. Department of Housing and Urban Development disallow the use of Section 8, rent subsidized housing, funds to rehabilitate the building. I want to make San Francisco safe for artists and poor people.

Name _____
Address _____
District _____ Zip _____



Janis Joplin

THE FAMILY TREE AT THE GOODMAN BUILDING: 1907-1979

1907-1949

H. Pierre Smith
photographer
Charles Hiller
photographer
Beverly Washburn
photographer

Research continues

1950s

Martin Baer
painter
Richard Barton
painter
Kent Chapman
painter
Jerry Emanuel
painter
Richard Griggs
painter, poet
Sam Hughes
painter
John Hendricks
photographer
Milo Lee
painter
Williamson Mayo
painter
Sutter Marin
painter
Burdette Morton
painter
David Nelson
painter
Hilda Perth
painter
Leon Ponce de Leon
painter
Eddie Rehms
painter
Angelo Sottosanti
painter
Frances Stewart
photographer

Research continues

1960s

Barney Bailey
painter
David Barnard
choreographer
Richard Culter
poet
Jacques Fabert
painter
Bill Gaglione
dada-ist
John Glidden
painter
Theodore Greer
painter
Terry Fox
conceptualist
Irving Halperin
writer
Lucille Harris
painter

Byron Hunt
painter
Jean Hyson
painter
Janis Joplin
vocalist
Tim Mancusi
painter
Eugenia Moore
dancer
Louis Nadaline
painter
Roy Ostrowski
painter
Peter Plamondon
painter
Jim Rayney
artist, pianist
Michael Roberts
painter
Wes Wilson
graphic artist
Shela Xoregos
choreographer

Research continues

1970s

James Butler
graphic artist
Stafford Buckley
actor
Patricia Carey
painter
Niccolo Caldararo
painter, writer
Ed D'Alessandro
painter

Dana Dillworth
graphic artist
Jean Carlisle
photographer
Sally French
painter
Ellen Gilroy
painter
Willie B. Hart
musician
Thomas C. Heinz
filmmaker
Marcia Kimmel
actor
Tom Krumpak
painter
Michelle Linfante
writer, actor
Melanie Mathias
photographer
Ted Milikin
photographer
Elizabeth Newman
actor
Kenneth Richardson
actor
David Richardson
painter
Martha Senger
painter
Zois Shuttle
painter
Anthony Vaughn
poet
Kenneth Wilkinson
actor, director
Louvin Wong
painter

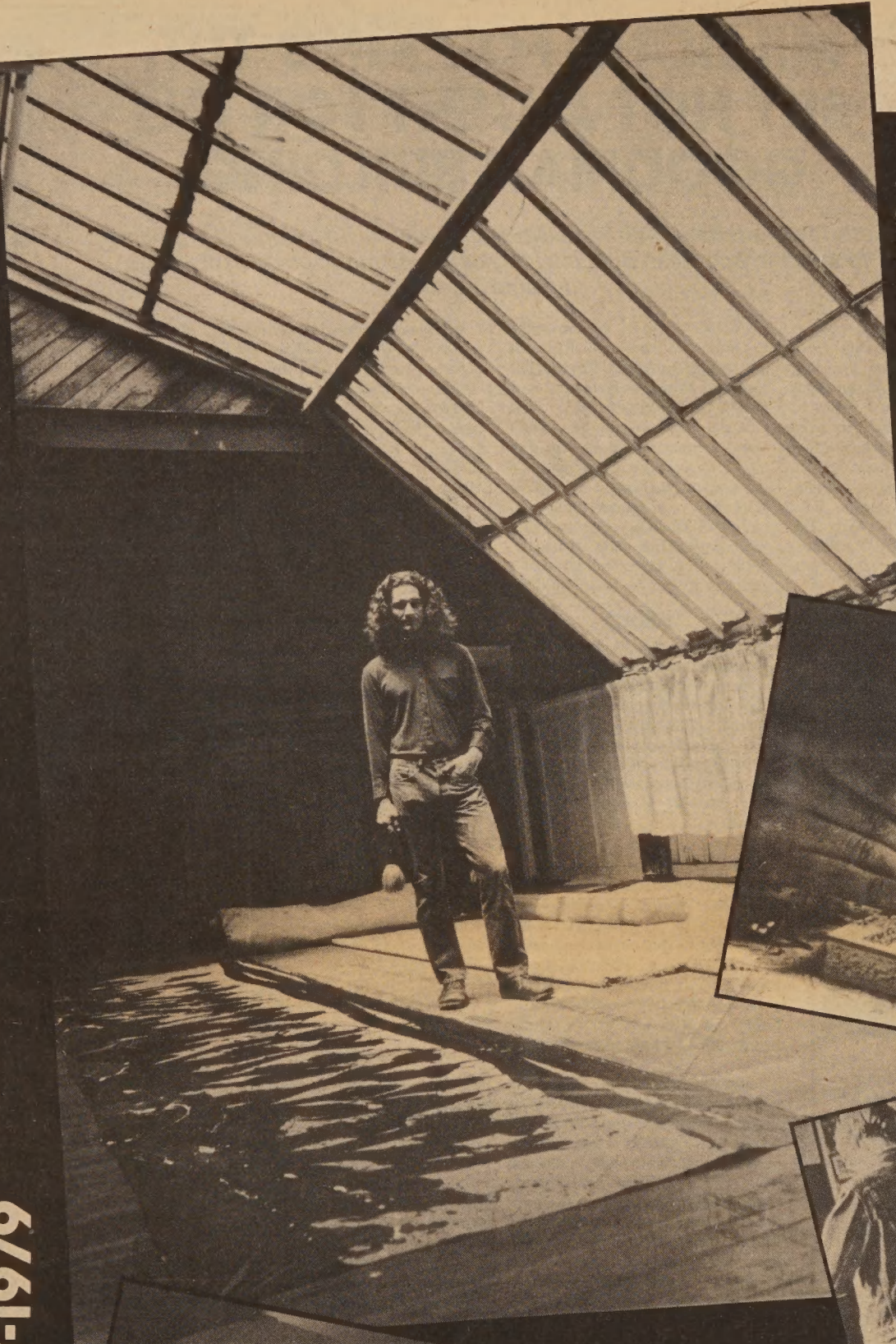
LIVING AND WORKING IN THE GOODMAN BUILDING: 1907-1979

PHOTO BY PAULA CANGIENNE



Actor Harry Winthrop, left, is a member of the Talespinners theater group.

The Goodman Press, right, was established two years ago and is open to artists of the community to use for fine printing. In the background, printer and poet Richard Hall.



Painter Michael Roberts, left, was the last artist to use the fourth floor studio before the Redevelopment Agency closed it down.

The Goodman Building.

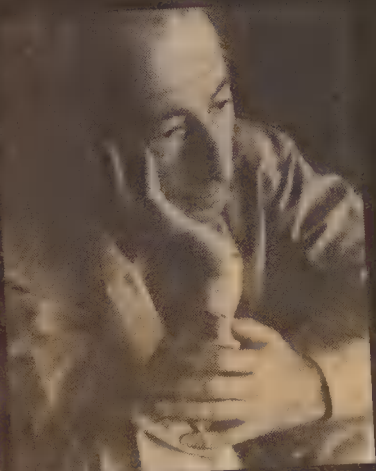


Artist James Butler working on a wood block.





The residents of the Goodman Building in 1977.

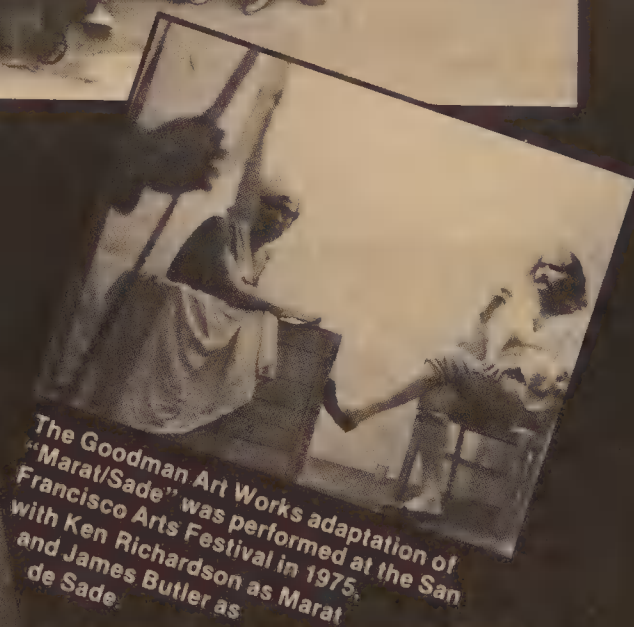


Painter Martin Blum, above, who worked in the Goodman Building during the Fifties. A retrospective of his work opens at the Oakland Museum on May 5.

PHOTO BY CINDY CHARLES



The Goodman Group today. Back row, left to right: Harry Winthrop, Kyron Hunt, Barbara Menzies, Bradford Paul, Harold Lawless, Stafford Buckley, James Butler, Barry Conrad, Ted Milikin, Corinne Andrews, Nicholas Calderon. Middle row: Ferguson Gonzalez, Douglas Ellis, Andrius Krutskas, Bill Reid, Paula Casademont, Martha Geyer, Kim Marcy. Front row: Linda Sauer, and Khayon Leamon-Ortiz.



The Goodman Art Works adaptation of "Marat/Sade" was performed at the San Francisco Arts Festival in 1975, with Ken Richardson as Marat and James Butler as Sade.

Last summer, the Goodman Group held free summer art classes for children, left.

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WINE

ARTHUR DAMOND

RED WINES FOR WHITE WINE DRINKERS

People who drink white wines exclusively—and there are many—don't know what they're missing. They may think they know what they're missing, having tried cheap, young reds and found them coarse, harsh, bitter or worse. Even young, expensive, top-quality reds, to these people, are similarly unattractive.

As I said in my last column, simply put, inexpensive, chilled white wine is fairly neutral in taste and therefore easy to swallow, which explains its current popularity (60% of wines sold in California is white). Many white wine fanciers apparently don't believe it's possible to find a red that goes down as easily as their favorite whites. Well, I'm about to try to persuade you white wine nuts otherwise.

First, some basic information. Red wines are red because during the vinification process the juice from the crushed red grapes is left in contact with the skins and stems for varying lengths of time, depending on the kind of wine the winemaker wants to make. If the skins and stems are removed from red grapes before fermentation, it is possible to make white wine. The best Champagnes, for example, are made partly or entirely from Pinot Noir grapes. In addition to color, the skins and stems of red grapes contribute tannins and other elements that distinguish red wine flavors from those of whites. It is primarily tannin (the same ingredient in tea that makes your mouth pucker) that creates the harsh taste sensations which white wine drinkers seek to avoid.

It is precisely those tannins and other red wine elements that wine buffs treasure, for they enable the better red wines to age gracefully, gaining bouquet and complexity in the process. That aging process, because its effects vary so much from

one to another red wine, means that the range of smell and taste possibilities is considerably greater in reds than whites. Thus, a survey of wine cellars would no doubt reveal that the overwhelming majority of wines in them are red. In my cellar (and those of my wine-loving friends), about 90% are red. Simply, fine red wine offers more nuance and variety than nearly all whites.

How can white wine drinkers make the transition to enjoying reds relatively painlessly? Well, fairly easily, in my opinion. What's needed is some guidance to soft, light-bodied reds that are ready to drink now and have little or no tannin or any other obviously harsh elements. Making a start with those kinds of red wines will enable white wine drinkers to gradually progress toward the full appreciation of many fuller, more complex reds. If you're patient and try a few reds from the several categories below until you find the one(s) you like, then you white wine addicts will have made that start.

FRENCH COTES-DU-RHONE AND BEAUJOLAIS

Although these two types are made from different grapes, producers of both make light, fruity, easy-to-drink wines, with fresh and charming aromas, when well made. With rare exceptions, tannin is virtually absent. Try these:

*1972 Cotes-du-Rhone (Peyrouse) (about \$4.50).
*The 1978 Beaujolais are arriving now. 1978 was an excellent and sizable vintage in that region. The Beaujolais from Louis Jadot and Mommessin, both reliable shippers, cost around \$4.

SPANISH RIOJAS

Spanish wines don't sell well, so not many are available, but their unique style can make them appeal-



ing to red wine newcomers. Usually well aged, smooth and soft, with a distinctive mellow woodiness (from extended barrel aging), Riojas are among the few import bargains left in this mad inflationary era. Some favorites:
*1971 or 1973 Vina Pomal Rioja (Bodegas Bilbainas) (\$4.25).
*1970, 1971 or 1972 Monte Real Rioja (Bodegas Riojanas) (\$3.20).

CALIFORNIA BEAUJOLAIS-STYLE WINES

These wines are not as "elegant" as their French brethren, but they are usually fruitier and less expensive. Also, "nouveau" reds, made by the carbonic maceration process, lack tannin and are delightfully fruity, perfect picnic wines. Two recommendations (from different wineries with similar names):
*1978 Stag's Leap Vineyard Barboza (\$3.75), a nouveau wine from 100% Pinot Noir grapes.
*1978 Stag's Leap Wine Cellars Gamay Beaujolais (\$3.50).

LIGHT-BODIED ZINFANDELS

The stylistic range of Zinfandels is enormous, so not just any old one will do—only those that combine smoothness, some age and lively fruit flavors are what we're after. Fortunately, many Zinfandels fit that description. Look for these minor gems:

*1973 Liberty School Zinfandel (\$3.75).
*Non-vintage D'Agostini Zinfandel (\$3.50).

*Non-vintage Cresta Blanca Zinfandel (\$3.25).

★ ★ ★
Scandal in burgundy? According to a story in the April 27 Chronicle, a French government agency is investigating allegations that a heretofore reputable Burgundy producer, Bernard Grivelet, exported to the United States more than 50,000 bottles of "ordinary wine" under prestigious and expensive labels such as Chambertin Clos de Beze, among others. Well, it's about time. For many years, Bay Area Burgundy wine importers have reported rumors and told stories of all kinds of chicanery prevalent in that famous wine region. This is the first time I've ever heard of the French government "officially" looking into any of them. For a decade or so, Burgundies have been in such demand—with rather small total production—that many of the area's shippers and producers have no doubt succumbed to finagling with local vinification laws, thus explaining the incredibly erratic quality of Burgundy wines since then. Especially with Burgundy prices skyrocketing, it's important that those illegal activities be exposed. More anon.

Arthur Damond publishes *Wine Discoveries*, a newsletter guide to exceptional wines under four dollars; for subscription information and a sample copy, send a stamped, self-addressed, legal-sized envelope to 7474 Terrace Drive, El Cerrito, CA 94530.

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All desserts, including our famous fudge pie, are homemade.

Pauli's also offers an excellent catering and party service. Please phone for dinner reservations.

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THE STATE OF THE HAIGHT 1979

A special section on the newly "gentrified" Haight-Ashbury, and how it got that way



PHOTO BY GREG GAAR

A patriotic denizen passes by the old Straight Theatre during last year's Haight Street Fair. Above, The Oracle, San Francisco's first underground newspaper, ca. 1967.

BY W. A. VAN WINKLE

"There is a comfortable maturity about the compact little city that San Francisco knows as Haight-Ashbury. Not the maturity that is suspicious of down-at-the-heel old age, but a nice upholstered, fuchsia garden sort of grown-up-ness, just weathered enough to be nice, and new enough to be looking ahead to the future instead of sighing futilely (sic) at the past."

—From a series of articles titled "Cities Within the City," written by Anita Day Hubbard and published periodically, August-November 1924, in the *San Francisco Bulletin*.

At four o'clock on a Tuesday afternoon, the Theatre Club, on Haight Street near Cole, is not the sort of place even a truly dedicated alcoholic would pick for a nap. The crowd of aging hippies around the

six-foot pool table is already singing tunelessly along with Steppenwolf's "Born to Be Wild," which is blasting out of the jukebox at a demented volume, and the cluster of geezers at the end of the bar—guys who look like they were born in the place—are having a noisy little argument about the baseball greats of the Pacific Coast League. In all, the Theatre Club looks and smells like something a big wind swept off the corner of Sixth and Howard and set down again out here in the Haight—a screeching blight on a street full of sedate little antique shops and slick boutiques.

But the old bum at the bar, with the obligatory three-day growth of beard and a Band-Aid on his temple, where someone clubbed him a few days before, has managed to doze off anyway. Even in his sleep, slumped over on his bar stool, head resting on his folded arms on the bar's edge, he's making Jerry Kangas nervous. Every time the bum

lurches out of his stupor for a second, he rearranges his arms on the bar. Usually, this entails bumping Jerry's beer with his elbow, and Jerry can only look imploringly at the bartender for help. Finally, the bartender nudges the bum and yells "You can't sleep here! Go home!" But the bum just orders another boiler-maker, so the bartender shrugs and goes off to pour it, leaving Jerry to deal with his problems by himself.

"Man," says Jerry, "I didn't think there were any more of him left in the Haight. When I moved back in six months ago, almost all the really old pathetic dudes were gone. You don't see too many guys like this anymore—not since they started cleaning the place up."

Not that Jerry himself is any paragon of prosperity. About thirty, with oily hair and skin and one of those scraggly Mandarin beards, where the hair on the cheeks is too sparse to disguise the ancient acne scars, Jerry fits the general ambience of the Theatre Club. Ten years ago, when the Haight was at its economic worst, Jerry lived in the Haight. He moved to Boston in 1973 and then, at the invitation of a friend, returned to San Francisco late last year. He's still recovering from the shock.

"I don't recognize anything, man. There's this place, and the jeweler's [Holcombe's, at Haight and Ashbury], and the Psalms Cafe [Haight and Masonic], and a couple of others, but everything else is gone. I guess it's safer now, but with the gays and everything, it doesn't feel the same. Except for here."

Jerry grabs his Budweiser just in time to avoid the bum's elbow.

"It's kind of like waking up on another planet, you know?"

★ ★ ★

The transmogrification of the Haight was as inevitable as the gas crunch—the most recent outburst of the phenomenon the *Wall Street Journal* has called "urban gentrification," the return of predominantly single, young, professional whites to economically depressed urban neighborhoods and the subsequent economic revival of same. It's been happening in San Francisco for years, of course: in the Castro, Noe Valley, Polk Street, Union Street, and the Fillmore. But it's been going on in other cities for almost as

long. Chicago has its Near North Side, Seattle its Pioneer Square, and Philadelphia its Society Hill—all of which are undergoing, or have undergone, the same kind of renaissance.

Wherever it occurs, gutted old buildings are bought, fixed up, and repainted; rents and property values increase; the percentage of owner-occupancy skyrockets from practically nothing to well over half; and retail business surges. But at the same time, the previous residents of the neighborhood, whether they were junkies or hard-working blue-collar ethnics, are eased out—destroying the character of the old neighborhood to make room for the new.

In the case of the Haight, the economic character of the neighborhood could only have been improved. A marketing survey taken last year by a proposed savings and loan association found that between 1970 and 1977 the number of households in the Haight-Ashbury earning more than \$15,000 per year had increased from 15 to 24%; that owner-occupancy had increased from 14 to 54%; that the value of real estate soared by 75%; that commercial vacancies had fallen from 40 to 10%; and that there had been a 20 to 30% drop in the crime rate, according to police reports. Also, 80% of the merchants on Haight agreed that business had improved greatly during that period.

But although the economic prospects of the Haight, as reflected in the survey, were almost entirely optimistic, there is no small amount of concern in the neighborhood about where all this "gentrification" will end.

The controversy currently under way in the Haight centers around the nature and amount of economic recovery the old Haight residents want to see. In the past three years a significant number of gays have moved into the neighborhood, bringing in enough gay bars, discos, and other businesses that some old-time merchants are concerned about the possible Polking of Haight Street.

In early 1976, Gus's Place was the only predominantly gay bar in the Haight. Now several new ones have gone in, including the I-Beam, SF Boy, Le Disque and the DeLuxe.

Both the Omnibus and the Lucky Club, two straight bars near Haight and Shrader, have closed. Gay bars now outnumber the straight ones 5 to 3, and the three straight bars left are less than posh.

While none of the merchants I spoke to had any objection to the current blend of the neighborhood, some said that they feared the sort of trend that has led to the gaying of the Castro and to the general skyrocketing of rents there. A substantial number of the people I talked to in the Haight would like to see future commercial development curtailed—fearing, in some cases, that the Haight might become a gay ghetto, that the neighborhood's black families might be driven out by the price spiral, or that the current uneasy balance of gay and straight, black and white, hip and mainline business might be radically altered, producing another eight-block-long shopping center—like Union or Polk Streets—where neighborhood used to be.

★ ★ ★

During the mid-19th century, most of the land that now makes up the Haight was owned by a German immigrant named Peter Schadt, a feisty old rancher with a strong distrust for paper money. In 1870, as a very old man (no one is quite certain of his exact age), he sold off a nine-acre parcel to one F. W. M. Lange, another German immigrant, for use as a cattle corral—although the sale was almost refused when Lange attempted to pay Schadt in currency. Lange pulled it out at the last minute by finding someone to trade gold for the cash.

The parcel Lange bought is now roughly bordered by Cole and Stanyan, on the east and west, and by Carl and Grattan, on the north and south, respectively. The farmhouse Lange built, on what is now Carl Street, was one of the first residences in what is now the Haight.

The entire area was undeveloped then. Both Baker and Stanyan Streets were rutted carriage paths, and there were no streets in between. To go into town for supplies, Lange and the owners of other parcels which Schadt later sold drove down Stanyan to the newly graded Panhandle, down to Baker, and up to Fulton. Lange's daughter was quoted in Anita Day Hubbard's

continued next page

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continued from previous page

Bulletin series some 50 years later as saying that one of her father's favorite amusements was hunting for wild pigs on the hills where Sutro forest was later planted.

But in 1882, with the completion of a cable car line from Market to Stanyan, down what was eventually to become Haight Street, the area began to develop. (The cable car was intended to run passengers out to Golden Gate Park, then in its final stages of construction. The car barn on the Park's edge was the first building on Stanyan Street.) The Terminal Hotel, a billiard parlor and a few saloons soon went in where the McDonald's and Cala Foods are now, and the intersection began to develop as a miniature resort area at the Park's edge, in spite of the fact that one of their nearest neighbors to the north—upwind—was the Mahoney Hog Ranch.

The boom that really put the Haight over the top came between 1889 and 1893, when San Francisco developed a sudden craving for bicycles. Seldom thought of as a means of transportation, bicycles and the bicycle craze of the early Nineties brought thousands of city dwellers out to the Haight, where several companies rented, or sold and stored, bikes—including the Columbia Bicycle Company, at Stanyan and Page, and the Devany Hopkins Bicycle Company, near Stanyan and Haight. These two were the spiritual predecessors of the present Bike Row on Stanyan. Genteel bars, like Haggerty's (Waller and Stanyan) and the Villa (Fell and Stanyan) did a land-office business with the after-bike crowd. As the employees of the bicycle, saloon and hotel businesses moved out to the Haight, the area began to develop into a residential neighborhood. To transport these new residents, as well as the weekend park crowds, two new streetcar lines were put through in the Nineties. One of them, the Metropolitan line (from Eddy and Market to Carl and Stanyan) ran over the Langes' favorite sheepdog—one of the Haight's first victims of progress.

In 1895, an amusement park known as The Chutes went in on Haight between Cole and Belvedere. The main attraction, surrounded by various zoo animals and carnival booths, were the chutes themselves—twin roller coasters which plunged down a steep incline and into a man-made lake. Shortly after the earthquake, the Chutes were closed and moved into the Fillmore.

When the quake and fire hit in 1906, the great majority of victims moved from the downtown area into jerryrigged tent villages in Golden Gate Park—although the wealthier were able to afford rooms in the resort hotels on Haight Street, which had gone virtually untouched by the temblor. A number of the upper-middle-class quake victims moved into the Haight to stay, building most of the mansions and huge Victorians now being remodeled. Because the area was still without basic services, like paved streets and streetlights, these upper-middle-class residents formed the Panhandle and Ashbury Heights Improvement Club.

The group's president, Dr. C. D. Salfield, who lived at Page and Shradar, proved to be something of

a pragmatic wizard. Deciding to attack the streetlight problem first, Salfield invited the entire Board of Supervisors out to dinner at his house and sent drivers out to pick up the supes. The drivers had been instructed to run over every rut and pothole they could find. When the riders complained, the drivers were told to wait about the impossibility of avoiding potholes they couldn't see. When they finally arrived at Salfield's house, after a stomach-churning ride to the Haight, the supervisors were served an indescribably sumptuous meal and were all invited back a few weeks later; by which time, the Haight had mysteriously received 40 gas streetlights.

The Haight Street of the psychedelic days, the Haight Street the tourist buses used to come out to see, was largely created by a convergence of economic forces. By the mid-Sixties, as the counterculture and antiwar movements were growing together, a sizable percentage of middle-class urban families who once lived in the Haight and neighborhoods like it had opted out of the city in favor of the suburbs. Property values in the Haight and Fillmore districts were dropping, aided and abetted by the plan to put through an expressway through the Panhandle between downtown and the Inner Sunset and the rezoning of large sections of the Haight from residential to commercial use. Rents were low, compared to the rest of the city; especially to North Beach, where the last remnants of the beat culture were beginning to die out. Some of the beats, in an attempt to maintain a semblance of their old hip neighborhood, moved to the Haight during this period.

By 1966, the underpinnings of the new Haight were already in place. Emmett Grogan and the Diggers were there, as were several of the Merry Pranksters. The Grateful Dead and the Jefferson Airplane both had houses in the neighborhood. Janis Joplin had an apartment on Lyon, and R. Crumb lived on Fell, just across the Panhandle. The arrival of a number of Berkeley antiwar activists added a political tint to the scene, and the food conspiracies and free clinics were formed.

Danny DeLong, now 35 and married, moved into a communal apartment near Haight and Masonic in late 1966.

"It was just starting to come together then," he remembers, "and you had the feeling something just incredible was going to happen. It was like being present at the creation, or more like a birth."

"I talked to some friends of mine last year who were out here with me then—one of them was one of my roommates. And we all started talking about old times, you know, and how incredibly naive we all were. But nobody thought that then at all. It was like the Haight-Ashbury was the center of this whole new universe, you know. Dope was going to change the world. And acid. The Haight was totally different then than it is now. Nobody was suspicious of anybody but the cops. People used to walk up to total strangers and lay acid on them."

"But the greatest thing of all was the attitude about money. People actually, at least I actually, believed



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STATE OF THE HAIGHT

that it was going to be possible to live without any money at all. You could always crash someplace for free, you could eat for free, you could get high for free. There was free music in the park, there was free theater. For the first year, year and a half I was here, it really seemed like everybody was living for incredibly small amounts of money. Try walking down Haight Street now without any money and you'll get busted for vagrancy."

The action peaked in the Summer of Love, 1967. Word spread as the national media descended en masse to explore every nook and cranny of the world's hippie capital. People from all over the country were dropping out and coming to the Haight, drawn like moths to the promise of free dope and free love. For a few short months, it all seemed like it was going to work.

Cheryl Hanes, now 32, dropped out of the University of Iowa after her sophomore year in 1967 and came out to San Francisco. Except for a brief stint on Russian Hill in 1975 and 1976, she has always lived in the Haight and currently shares a two-bedroom apartment on Page Street, three doors down from the first apartment she lived in during the Summer of Love.

"It was really exciting on the street then. It seemed like every other storefront was a head-shop or a poster shop or something psychedelic. People were painting everything psychedelic: the houses, the walls, their vans—even the sidewalks. It was like everything Iowa City wasn't. I think I spent my first week here laughing at everything. People were actually giving each other the peace sign and saying all this stuff I'd heard about and couldn't believe.

"But it really only lasted for a few months. I think it was some time in the fall or the winter of '67 when I walked down Haight and it seemed like everything was going wrong or something. The panhandling was beginning to get to me. I began to think I was the only one in the Haight that had a job. And the slogans started sounding real tired and old to me. I think a lot of it had to do with the war. Everybody, a lot of people, who were talking about love and the counterculture suddenly started getting involved with the anti-war movement. After the Chicago convention [in 1968], all the playfulness went out of it and everybody got real grim."

The Haight was getting grim in more ways than one. By 1968, the drug scene was getting heavy. A junk - and - amphetamines - and - barbiturates crowd was beginning to develop, and an increasingly criminal element started to move in, originally drawn, perhaps, by the freedom of the street scene and a strong underground life-style that would serve to protect them from police and prying neighbors. Inevitably, police soon followed the hard drug bunch and, as the scene grew increasingly sour, the hippies began to drift away.

Sami Sunchild was one of these. Now in her 40s, Sami is a self-described "former flower-child" who turned off the Haight in the late Sixties and moved out to Noe Valley. She went through the newly

continued next page

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continued from previous page

developing consciousness movement, in all its stages through est and beyond, and now has wound up back in the Haight, having invested her life savings in the Red Victorian Bed and Breakfast Inn, a 1904 resort hotel on Haight near Belvedere, which she bought and began to renovate two years ago. Though she is now one of the Haight's most determined optimists, she recalls the time just a few years ago when the junkies controlled the streets:

"The junkies used to crash across the street in the Straight Theatre. There just wasn't any way to keep them out. The owners would board up the doors and come around just to find them broken in. The owners even put up a chain-link fence, but the junkies just climbed over it. They'd live in there and shoot heroin and each other, and they'd defecate in there. They tore out all the seats and caused a lot of structural damage, which is why the owners are trying to tear it down now. You couldn't walk on the streets at night. Even in daylight it was risky."

What finally turned the neighborhood around again was the beginning of the "gentrification," the advent of shrewd real estate speculators who came into

the neighborhood in the early Seventies and bought up battered old Victorians. Joining with neighborhood groups, they staged a battle against the downtown real estate interests who were pushing commercial and industrial development for the Haight. The neighborhood eventually won a rezoning fight that switched the zoning back to residential use again. The Victorians that the speculators had bought for a song began to soar in value. The new owners began hiring color consultants and repairing the dilapidated buildings. As the rents went up, and more and more of the crashers were evicted, the neighborhood began to make an economic recovery—resulting in what must be one of the weirdest mixes of businesses and life-styles in an American retail area.

"I think the most marvelous thing about the Haight," says Sami Sunchild, "is that you can walk into any era you want, from pre-quake right up to 1979. Here we have an old Victorian hotel right across the street from a gay disco, which is right across from an old Italian flower shop. Down the street at the Psalms, it's like stepping into 1967 again. There's a new spirit on the street now, and I think things are just going to keep getting better." □

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THANKSGIVING WITH THE DIGGERS

The Oracle visits a
Meatfeast on Page Street,
1966

The following article is reprinted from the December 1966 edition of the Oracle, San Francisco's first underground newspaper. From its Haight-Ashbury headquarters, the colorful Oracle chronicled the hippie/psychedelic phenomenon from 1966 to early 1968 and epitomized its free-for-all spirit.

BY STEPHEN LEIPER

"All beings have need of nourishment from above. But the gift of food comes in its own time, and for this one must wait."

—I Ching

In the here & now, groups of individuals are acting to feed the peoples, in the open and for free. As they say, it's free because it's yours.

In the Hashberry they're known as the Diggers. In Berkeley, the Provos.

Curious . . . and hungry . . . I made the scene.

DIGGING THE DIGGERS

Offers of Thansgiving dinners bobbed up like turkeys, but I specially wanted to dig into the Diggers Meatfeast on Page Street, where there went with new and oldfound friends. We sat in the storefront window munching melons as other peoples drifted in. A long feast-table of doors took shape in the center of the room. We talked with a cat whose place it was, he sed it would eventually be a granary, i.e., supply depot for whole grain brown rice, wheat, oats, barley, beans. "Perfect!"

People were coming in droves, the room filling up with beautiful people, full of smiles and amazement. Little kids bounced up from the table after balloons. Then the food was brought out from the back room on platters held above the reach of the crowd. The goodies disappeared before they hit the table, in a friendly tussle.

Fingers made before forks grabbed for slabs of roasted meat, pieces of chicken, loose-leafed lettuce, sprouts of Brussels, globs of sweet potato, chunks of baked taters, nuts, candy, tobacco. There was more than enough for all in this slow writhing meat feast/dance.

People flowed around and through themselves, happy, grooving, eating, smiling, turned on, digging each other and what was happening. Impossible not to feel the spirit, to partake in it, to add to it. Whatta gas!

Everywhere kids were saying things like "This is the grooviest Thansgiving I've ever had!" and meaning it. One chick sed "My faith is restored!" Mine too. Goodies floated past, in front of smiling faces.

A friend told me of a trip he had taken in which everything was so right "there was no room for any bad vibrations to get in." I sed that must be what was happening at that moment. It was a joyously expanding scene with not a sign of a bad trip.

INTO THE FRAME

"Put us down," a Digger [Emmett Grogan] told me. "Call us a bunch of neo-fascistic reactionaries trying to recover from a college education. Or whatever. But don't

try to explain what's happening, you'll end up explaining it away. The people won't do anything when there's no mystery."

We were rapping over coffee on Haight Street. The Fire Department had been hassling them at the Page Street garage. Seems you can't even melt tar in your backyard to fix a leaky roof. The garage was shaping up, the facade growing into a bright FREE FRAME OF REFERENCE.

"What kind of people are we? We're the kind of people who want, who want more, nothing is ever enough . . . I'm tired of getting kicked in the head. They keep telling me I can't live. . . ."

"We're gonna stage a street happening Saturday, carol singers, motorcycle gangs, the works . . . I mean what can they do, right? Two thousand people on the sidewalk, that's what the sidewalk's for, right? . . . Get outta my way!"

"Main thing we're after is to provide the basics: food, shelter, clothing, right? So people can live. Otherwise they die, naked in the street."

"All this Love bullshit around here . . . they don't know what love is. When that kid got shot at Hunters Point and the cops were firing into the windows of the

STATE OF THE HAIGHT

building where all those kids were lying on the floor . . . Afterward these Love cats wanted to give Mayor Shelley a rose! I'm not gonna lie down in the street, I don't believe in that any more. If they want riots and Molotov cocktails that's what they'll get. There's them and there's us.

"We don't have heroes. I'm against everything Bob Dylan stands for. I dig his music but I hate what he stands for—making millions, selling thru the record clubs. Bill Graham makes 15 thousand a month and gives away turkeys, isn't that nice, thank you, Bill. Leary got kicked out of the theater he was doing his act in 'cause he wanted more money. Now he's doing it in a nightclub where they sell drinks."

"We don't want people coming down off Telegraph Hill donating clothes to the 'bums'. Or food either, not as charity, we'll throw those apples back in their faces. One guy in a business suit came down and gave us a ten dollar bill. We burned it, right in front of him. We only accept stuff from hip people."

continued next page

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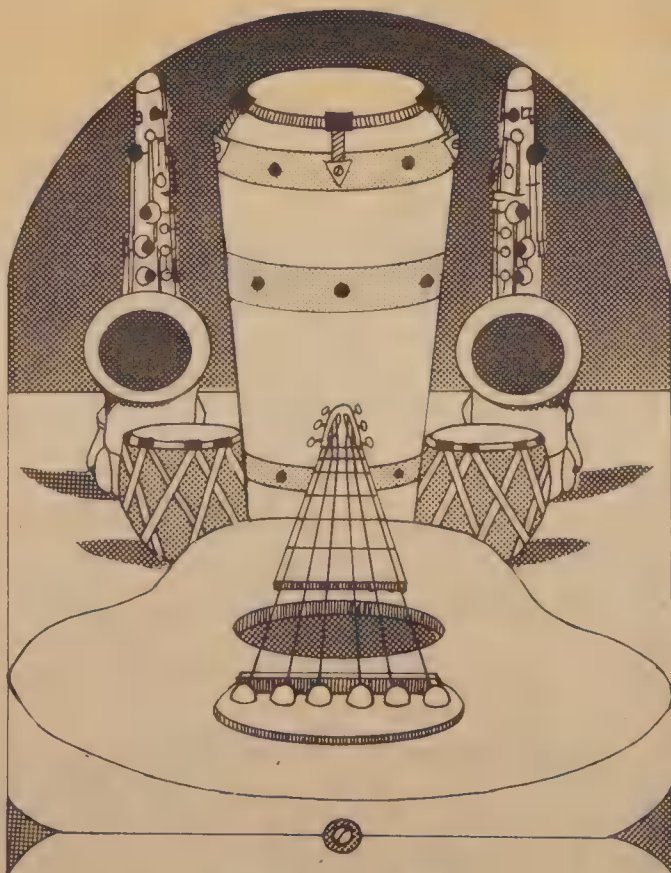
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continued from previous page

"We know people with a farm up in Mendocino, and there's a bunch of hip farmers in Ohio who'll send food to us. But I'm a city person myself.

"If a Digger wants to do something, he just does it, it's action, it's doing. We don't have any commitment or schedule. Someone volunteers, sez 'I'll do it tonite,' and that's that.

"Every day is Halloween for us, or Christmas, any time we want to throw our energies into a project."

OCCUPANCY LESS THAN 50 FRIENDS

The Diggers ran afoul of the Public Health Department, in the person of Inspector Chinn, who laid a Notice to Abate Nuisance on them.

It seems that 50 people or more constitutes public assembly, and there is a whole shelf of health and building codes that can be fired at you.

The Notice reads:

"You are hereby directed to vacate the premises until such time that adequate toilet facilities are provided."

A Digger told us, "They're trying to say we're serving the public. They want to make a distinction between private and public. I call them people. Friends."

ACROSS THE GREAT WATER

Meanwhile, in Berkeley, the Provos have been holding forth in Civic Center Park, corner of Center & Grove, every day at 4 pm. Just bring yr bowl & yr spoon & yr Heart.

We talked with some of the Provos at their headquarters behind the Blind Lemon, 2362 San Pablo Ave. Thanxgiving had come and gone. The Provos had made the St. Anthony's Kitchen scene, organized a car pool to get there, and sed they came away with an awareness of the difference between the spirit that exists at missions like St. Anthony's and the spirit that lives in Civic Center Park when the lid is

flipped from the soup can and the people gather around.

Where does the food come from? Contributions, scroungings, gifts of money. A recent Berkeley Barb story heralded them as being "for love, not lucre," but the man we talked with said money contributions are being accepted.

"I'm going to go to the slaughterhouses and the bakeries and to farms down in the valley. If I was from, say, the Catholic Worker, I could get lots of stuff. But we don't have a front of any kind."

The name Provo was adopted, he sed, because "I just happened to like it," but he added that it was obviously modeled on the Dutch Provos who hit the public eye during the protests against the recent Dutch royal wedding.

"The Provos in the Netherlands have power," he sed, "because there are many other people there who support them. I see the possibility of such a movement really taking hold in Berkeley, but not in San Francisco or, say, Ann Arbor. Berkeley has a large liberal-radical population. It's kind of a haven."

He sed he saw the movement as more individualist than anarchist, but that there really is no ideology, no meetings are held.

"People just show up at the park every day. We're more political than the Diggers, but 'dropped-out political' to be sure. Basically we're against the anti-FUN group in society. Our people bring food and jump-ropes."

He sed he would like to see someone—perhaps one of the Scheers—get into the Berkeley city government, so that work might be done that would directly influence the community.

"We don't expect trouble from the police," he said. But his accounts of increasing general harassment of beats in Berkeley since January '66, including the issuing of tickets for jaywalking and hitchhiking, seemed to cast a shadow over his optimism. □

A HAIGHT-ASHBURY MEMOIR

How 1966 euphoria became 1967 depression

BY WILBUR WOOD

It's just a habit, I know, but each time I enter the city I'm drawn toward my old neighborhood, the Haight Ashbury. For six years, Elizabeth and I lived in only three different apartments—all within a one-block radius of Cole and Page. Compared to the rest of our friends, we maintained a very stable center in the middle of a whirling world.

The Haight was our center till we finally moved away in 1971, having outstayed many—most—of our friends. Now when I return to the city, the Haight still draws me, but I realize no one I know lives there anymore.

Flashback (from a journal, sometime in 1969 or '70):

When it becomes apparent that the attractive black woman behind the Bank of America counter can handle several transfers of money without my doing anything except

sign my name, which I've already done before leaving my apartment, I stand there watching her stamping the backs of checks and stamping the date into my savings account book and writing in numbers and counting some bills out of her drawer to hand to me, I remark, "Do you sometimes think that"—and something tumbles out about how removed from reality these actions are. She stops, cocks her head, smiles, no, she can't say it ever occurred to her—"but I can dig it."

And we are very friendly with or eyes for the next few seconds. But people are pressing into line behind me. Goodbye. Walking out onto Haight Street, I'm still thinking of her smile when I notice I'm walking behind a long-haired blonde girl in tight faded jeans, a shawl around her shoulders. I slow to stay behind her till the end of the block when I'll turn and go stand in line at the post office.

Up the street toward us walks a young black man. He wears a blue

navy peacoat and is letting his natural grow out. Thirty feet away, he zeroes in on the blonde, brightens, grins, opens his arms wide and shifts down into an exaggerated slow rocking stride, continuing to walk in a line straight at her. I move to the right, stay behind her. She keeps walking her own line toward him and they collide into an embrace in the middle of the sidewalk as he shouts exuberantly, "Why Don't We Do It in the Road?"—roaring with laughing, hugging her joyously, and she—open-mouthed, never seen this dude before in her life—droops her head on his shoulder and breaks into laughter, too, and I ease by, laughing with them.

And still I have the smile on my face a few strides further when I notice a chill and the sky is gray and figures slump in boarded up doorways lisping "spare change... speed... acid" in my ears as I step around dogshit and pass expressionless faces. I'm not smiling when, a few strides further, my eyes take in the baleful red eyes, bulbous red nose, of a middle-aged cop stomping grumpily out of an apartment....

MELANCHOLY PROGRESSION

As I read that entry from one of my journals, I see that it traces, in miniature, the melancholy progression of events in this neighborhood while I lived here: from euphoria to depression.

I remember the change happened very suddenly: one Sunday in February, 1967, to be exact. The Chronicle had "discovered" the hippies and all the previous week had featured a series of lurid articles on life in the Haight. I was astonished to walk out of my place on Cole and see bumper-to-bumper traffic on Haight Street, from Masonic to Stanyan. Worse than the freeway at 5 p.m. Behind the rolled-up windows of long-nosed station-wagons, Dad and Mom and the kids peered out as if we were exotic animals in a zoo. Many of us got chairs and sat down on the curbsides and peered right back. Or walked up and tapped on the rolled-up windows, wanting to talk. Or simply dressed even more outlandish and went on parade. Street theater.

Sunday after Sunday the street stayed jammed, however, and the theater rapidly moved from comedy to tragedy. Street people had been agitating to shut off weekend traffic on Haight and replace this slow-moving parking lot with a kind of festival. But merchants (we were told) opposed that, and city authorities would hear none of it. The first so-called "riot" began when somebody's dog got run over by an impatient motorist. A bunch of people sat down in the street. With traffic "flow" totally stopped, here was a wonderful excuse for the police to come in and try out their new crowd control techniques on the politically innocent hippies.

Many people saw the movement of the Sixties as consisting of two incompatible camps, two disparate wings: in the Bay Area, the Haight and the hippies represented the mystical wing, while the Berkeley radicals represented the political wing. Fairly early, however, a lot of us realized that these were two wings of the same bird. Berkeley got turned on, and the Haight—maybe despite itself—got radicalized.

A group of writers and poets—a shifting group that included, at various times, Jack Gilbert, George Stanley, Bill Anderson, Laura Ulewicz, Geron Bruce, Linda Gregg, Ann Perlman, Jim Spencer, Patrick Holland, Larry Felson, Bill Mayer, Elizabeth, me, many others—met at our apartment in the Haight every other Sunday to read our recent work out loud and get and give criticism. One Sunday in the midst of our meeting, the word came through of another "riot" on the street. Some of us wanted to go to the action—what good was our poetry if it didn't embody the reality of the street?

I was one who abandoned the meeting, raced up to mingle with the people, stare at the police. I heard nothing remotely resembling an "order to disperse," which the newspapers next day assured their readers had been given several times by police. I stared naively as the small gray cannisters curved through the air, plopped onto the asphalt and began smoking... abruptly to be yanked away by Bill Anderson, both of us running, cursing and coughing and weeping with the others down Haight, then driven off Haight, down the side streets.

My final picture of that day: at Shrader looking east down Haight, watching a line of gas-masked, flak-jacketed police march slowly down a street empty of traffic or people, until they disappear into their own billowing tear gas cloud, while all around came the sound of glass jars flung from windows and rooftops, crashing upon the pavement.

THE WAVE SEEPS AWAY

I remember when I decided to leave the Haight—and the city. I'd spent much of the summer 1969 in western Montana at a cabin in the woods that had no running water, so every day we'd haul our drinking and wash water up from a nearby creek in five-gallon milk cans. It

STATE OF THE HAIGHT

was pure, cold water and I felt good hauling and drinking it.

Then I returned to my apartment, and the man upstairs had O.D.'d on heroin and died, and when I turned on the faucet in the kitchen the water stank. Soon after, the drainpipes plugged up so that when people on the floors above me drained their dishwasher or flushed their toilets, all this brown water would back up into my sink. Instead of hauling good water in to drink, I was hauling bad water out, pouring it in the gutter. The message seemed clear.

The Haight quickly was becoming a slum. Streets were left uncleaned. Property values were plummeting—so that real estate sharpies could buy up property cheap.

Slowly the wave of people seeped away from the Haight-Ashbury. To Northern California, Oregon, New Mexico, Arkansas—or simply to other parts of the Bay Area, other neighborhoods in the city. We had learned what we needed to learn, we had lived through (or died in) our apocalypse.

As I say, I'm drawn back to the Haight. No longer can I stop in at Andy's Russian Restaurant for a piroschki and a bowl of borscht—Andy's is long gone now. But the last time I was on Haight Street I stopped in at Neda's Flower Shop. How many bouquets of daisies did I buy there through the years? I'm not too surprised that the flower shop's still there, nor even that it's kept the name Neda's, but I do not really expect to see Neda herself behind the counter. Yet there she is, her hair dyed a startling blonde, and she sells me some daisies, and smiles and gives me a little pat on the arm, and I wonder, after all these years, did she recognize my face?

A HAIGHT DIRECTORY

27 collectives, clinics and community centers

BY FIONA MACKENZIE AND ARMAN MATTHEWS

The infrequent visitor to the Haight will find a new facade growing over the old shops that line "the street," fresh paint, chic storefronts, antiques, boutiques and classy cocktail lounges. We wondered if this face-lift was for real. What has happened to the solid alternative community that once banded together to prevent a freeway gouging out the Panhandle?

While rising rents have displaced many of the locals and forced others who still participate in the Haight community scene to reside in other parts of town, the extensive network of community organizations and support groups lives on. The organizations and services listed below are, of course, not just for locals, but open to anyone in need of love, support, assistance or general humanity.

ARTS

Arts Storefront: 518 Frederick near Stanyan, 661-5916. "People have a need to express themselves creatively."

In 1972 a group of artists collectively organized to provide classes and workshops in all aspects of the arts. Working originally in their living rooms and

homes, significant funding in 1975 enabled them to open up the Arts Storefront. Throughout the years, classes, workshops and schedules have opened up, closed down and changed in an effort to best serve the artistic needs of the community. Currently established under the umbrella of the Arts Storefront are six collectives or workshops who receive their base funding from the National Endowment for the Arts. They are Fine Line Films, Lazer Affiliates, Music Workshop, Haight-Ashbury Community Radio/Peoples' Media Collective, Theater Workshop, and Young People's Arts Workshop.

Fine Line Films: c/o Arts Storefront. Formerly the Film Collective, Fine Line Films is a group of independent filmmakers who organized five years ago to produce social-commentary documentary films such as "Crip-Trip," a short film on the Center for Independent Living, a self-help center in the East Bay for people with physical disabilities and limitations. "Peoples' Wall," a film of the mural on John Adams School wall in the Haight, and "From Soledad to San Quentin," filmed during the San Quentin Six trial.

Lazer Affiliates/Kinetic Arts School: (A Re-Institute of Creative Potential), PO Box 1400, Haight, 552-6021. "We believe everyone is an artist and has a potential for expressing creative thought."

continued next page

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continued from previous page

Formed in 1976 to free artists from their conditioning against technology utilizing applied physics techniques from a creative point of view. Kinesis phenomena, art that moves, is the medium the school trains individuals to use, viz. electronic design, optics, micro-computing, holography, lasers and vacuum technology. Members are artists who are working in the kinetic arts disciplines. The group has coordi-

nated several free light shows in SF and provided lazer lighting for Haight Ashbury art shows. The school functions not only as a teaching vehicle, but strives to simplify the theories and instruments necessary for the artist to work in the kinetic medium. They have held classes on such subjects as Quantum Physics for the Artist and are presently conducting an ongoing class Thurs. at 10:30 am on Micro-Computing for Women, a class open to the community on Micro-

Computing Design and Programming is being scheduled. Contact Nancy Gorgione or Roger Green. Future seminars on Solar Optics are planned.

Music Workshop: c/o Arts Storefront.

Presently involved in a Women's Jazz Ensemble Class, meets Thurs. 7-10 pm, costs \$1, have played in Golden Gate Park. Contact Emerson Sherry for details on classes and schedules.

Haight Ashbury Community Radio/Peoples' Media Collective: see listing under Media.

Theater Workshop: 518 Frederick near Stanyan, 661-5916.

Keep a look out for two recent Agit. Prop theater productions put out by the Theater Workshop. Neither have definite titles yet, both are directed by Richard Seyd, one deals with Proposition 13 cutbacks and was recently performed in Sacramento; the other deals with speculation, more specifically rent control, it doesn't particularly support either side, its main purpose being education through entertainment. More classes offered by the workshop include Dream Puppet Theater, for children ages 6-12 who are encouraged to write about their dreams, make puppets and perform them. You can catch some performances at the Street Fair, May 6th. New eight week class begins Sat., May 5th, 11 am-1 pm. No charge, contact Elyse Jacobs. Mime class begins again May 15, meets three times a week, Mon., Wed. and Fri., costs \$2 per session, contact Ron Leeson. Brecht Scene, exposes people to Brecht's techniques on how to make a scene happen, is becoming production oriented. The first class is out in the community performing. Class meets Wed. and Fri. 4-7 pm, contact Richard Seyd or Robert Leon. Theater Voice class, ongoing till the end of May, meets Mon. and Wed. 7:30-8:45 pm, costs \$2, contact Bill Young or overall coordinator Robert Leon.

Young People's Arts Workshops: see listing under Youth Services.

Ether Ship: 1708 Waller between Schrader and Stanyan, 386-1670. "We cure constipation better than the Electric Prunes."

Established in 1978, although a recent transplant to the Haight, this amorphous collection of experimental musicians symbolize the ongoing artistic fertility of the Haight Ashbury. While their space looks like a combination of Barbarella and Dresden in 1945, their music might best be described as Stockhausen psuedo over the edge, or perhaps Jimi Hendrix played at 16 rpm. The group's own history dates back around 10 years and spans both

**Hights we have known:
below and left, remnants of
the Summer of Love; top left,
Haight Street today.**



PHOTO BY VICTORIA ROUSE

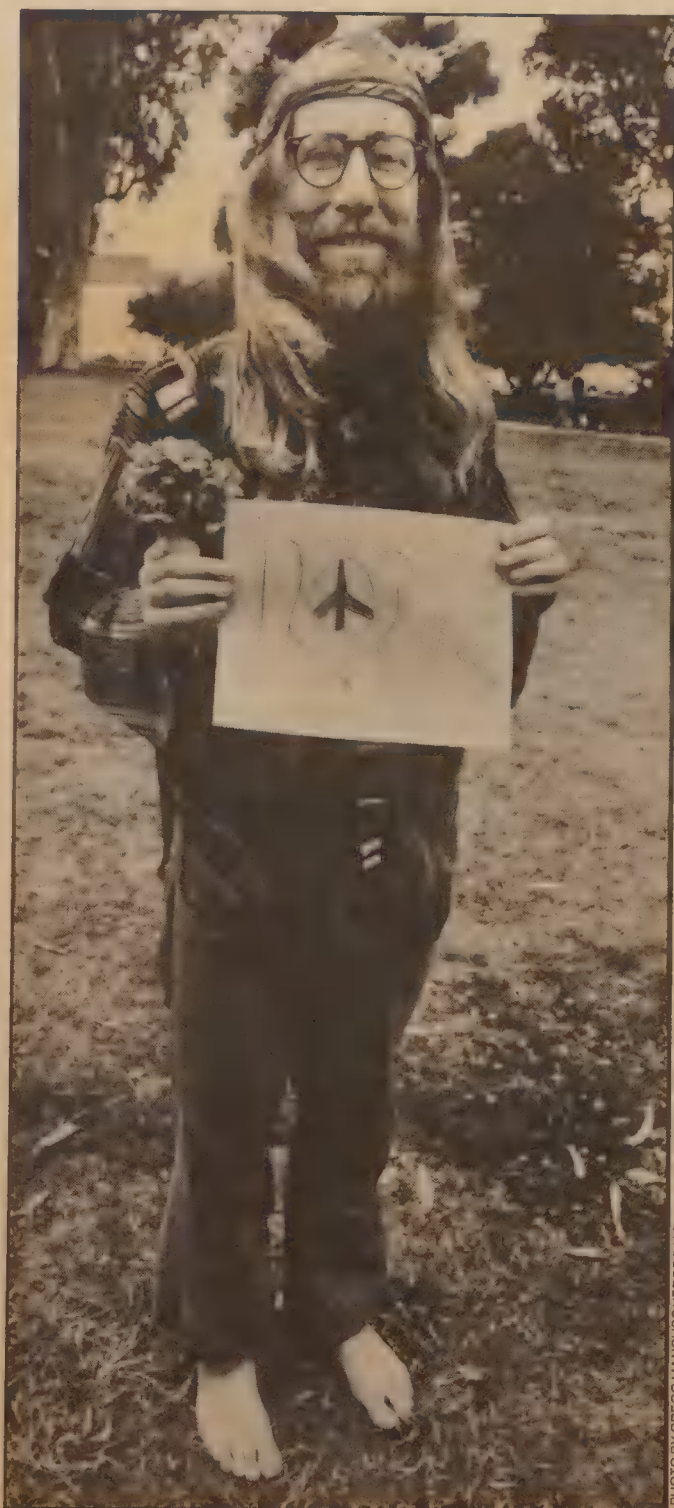
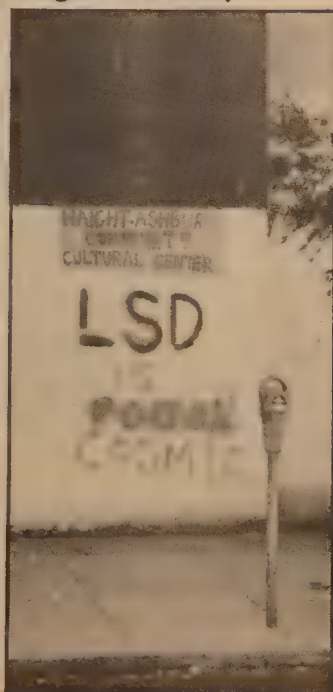


PHOTO BY GREGG MANCUSO/QUEBOAM



coasts, and they fanatically believe their kind of music will wear long pants in the Eighties. Open to the public during the Street Fair, May 6th, from noon until the last person has received "Hir" diuretic.

CHILDREN/DAYCARE SERVICES

Haight Ashbury Children's Center: 1101 Masonic at Page, 431-3385. All day care for children ages 2½-6, Mon.-Fri. 7 am-6 pm, sliding scale fee based on income.

Haight Ashbury Co-op Nursery School: Grattan Playground, call Charlotte at 681-7293.

Ages 2 yrs. 9 mos.-5 years, four half-days a week, Mon.-Wed. and Fri. 9 am-1 pm, parent participation required, field trips every other Wed.

John Adams State Pre-School: 1860 Hayes near Ashbury, call Ms. Darden at 346-2246.

Five mornings a week, Mon.-Fri. 9 am-noon, attendance limited primarily to low-income or AFDC families.

Pacific Primary School: Grove and Baker, 346-0906.

Daycare and school for children ages 2-8 years, some scholarships available, usually a waiting list, Mon.-Fri. 7 am-6:30 pm, hot breakfast and lunch provided, do nature studies and have a drama specialist, need children at present for their summer program July-Aug., camping trips begin June.

Parent/Child Observation Clinic: (Hamilton Methodist Church), 1525 Waller near Clayton, 346-2246.

Open Thurs. 9 am-noon during school year, pre-school experience for children 15-36 months.

SF United School District Children's Center Dept.: Grattan Children's Center, 165 Grattan, for children ages 2-11 years, Page-Broderick Children's Center, 1155 Page, for children ages 2-5 years, 565-9282.

Full day service 7 am-6 pm for pre-school and after school care for school age children, fees based on sliding scale.

EMERGENCY

Ambulance (Public): 431-2800. Free, gives ride to SF General Hospital only.

Fire Department: Stanyan near Grattan, 861-8020. Best for any emergency; for example, if a person has stopped breathing or his/her heart has stopped beating, the Fire Dept. responds more quickly than the ambulance and always with a resuscitator. Also good for waterbed explosions.

Hospital Emergency Rooms: 668-1000 St. Mary's, Stanyan between Hayes and Fulton.

666-1037 UC Medical Center, Parnassus near Hillway.

431-3900 St. Joseph's, 355 Buena Vista East near Frederick.

Police Department: Park Station, Waller near Haight, next to Kezar Stadium, 553-0123.

FOOD

Haight Community Food Store: 1455 Haight near Ashbury, 626-4310. Open Sun. 1-6 pm, Thurs. 2:30-8 pm, every other day 10 am-8 pm.

Collectively run food store concerned with providing high quality and nutritious food products at prices people can afford, bulk grains, beans, dry goods, produce, milk products, oils, nuts and seeds. Is also an information center for community and political activity in the Bay Area.

HOUSING

SF Tenants' Union: 1539 Haight near Ashbury (back of the Switchboard), 863-9191, Mon.-Fri. 1-5 pm, Mon.-Thurs. 7:30-9 pm.

Provides counseling and advice on tenant and housing problems. Seeks to organize tenant unions and other activities to further tenant rights.

INFORMATION AND REFERRAL CENTERS

Haight Ashbury Switchboard: 1539 Haight near Ashbury, 387-7000, 24 hrs., 7 days. "If you don't know who to call, call the Haight Ashbury Switchboard."

Founded 1967, the switchboard is a people's information and referral service. Over 1,500 Bay Area listings. Provides information on housing, social services, free and inexpensive clothing, referrals to legal aid, medical assistance, counseling and crisis intervention. Direct services such as emergency and temporary housing, ride and rental listings, answering service, mail drop, job co-op. Approximately 60,000 people a year call or drop by, no charge.

Catholic Social Services: 2255 Hayes near Stanyan, 387-8200, Mon.-Fri. 9 am-5 pm.

Information and referral service, crisis line during office hours, counseling for family, pregnancy, marital and psychological problems for a sliding scale fee, also do community work organizing around senior services and social issues.

"409 House" (Ecumenical Ministry in the Haight Ashbury): 409 Clayton near

Oak, 621-9553, Mon.-Fri. 10 am-5 pm. "Whether young or old, black or white, hip, straight or gay, people all need jobs, housing, medical care, the arts, recreation and an arena in which to exercise their powers."

Born during the "Summer of Love," 409 House opened its doors to receive and respond to the needs and problems posed by the great youth migration into the neighborhood in the late Sixties. Pioneered the "drop-in center," a model

now widely used throughout the country, providing counseling and survival resources. By 1970, the house had grown into a community center involved in local organizing and planning issues and city-wide coalitions. They seek to encourage diversity and interaction within the neighborhood, provide a meeting place and information center on community issues. Community groups can use their mimeograph services at cost.

continued next page

Pounding the beat.



PHOTO BY GREG GAAR



RED VICTORIAN HOTEL



The view up Cole Street from Frederick as seen in 1912 (above) and 1979 (below).



Haight and Cole in 1943 (above) and now.



Above, Haight Street looking east from Stanyan, Nov. 23, 1906. Left, The Chutes, an amusement park on Haight between Belvedere and Cole, ca. 1875. Below, Lone Mountain after the great earthquake of 1887, when 7½" fell on San Francisco in 24 hours.



STATE OF THE HAIGHT

continued from previous page

MEDIA

Haight Ashbury, Collective Perspective: 409 Clayton, SF, Ca. 94117, 863-5498, call Mon.-Fri. 10 am-5 pm. Meets most Saturdays at 10 am to discuss editorial issues, graphics, layout, etc. "We can't be bought, but that doesn't mean we don't need your money."

Free monthly newspaper founded in March 1978. Emphasis on supporting and maintaining the characteristic heterogeneity of the neighborhood. Local advertising covers printing costs. Story ideas, photos, insights, wisdom, work and other contributions welcomed.

Haight Ashbury Community Radio/People's Media Collective: 618 Schrader near Haight, 752-5750, Mon.-Fri. 11 am-3 pm. "When you read our literature you will notice that we are anti-imperialist, anti-capitalist, and in favor of people controlling their own lives and businesses."

Formed July 1972 to facilitate communication between individuals and community organizations and provide access to the media for women, Third World people and poor people in general. Currently programming a radio show every other Thursday at 6:45 pm on KPFA 94.1 FM, "Out on the Street," featuring musicians, poets, writers and artists "on the street."

The collective provides 4-track radio and recording facilities at a charge of \$10 per hour for individuals and \$5 an hour for non-profit organizations. Classes in radio production techniques are also offered (see notes under radio listings). Members of the collective donate 5% of their income (earned elsewhere) and take in repair work on TVs, radio, stereos and tape recorders to stay open.

HAIGHT STREET FAIR

It's the closest thing to a be-in this side of the Sixties—the second annual Haight-Ashbury Community Street Fair, replete with arts, crafts, food, music and festivities. Sunday, May 6, noon to 8 pm. Everyone's invited. Call 221-0058 for more information.

SF Survival Manual: see listing for Haight Ashbury Switchboard under Information and Referral section.

MEDICAL CLINIC

"A center for nonjudgmental, humanistic health care to alienated populations."

Opened in 1967, staffed by a special task force of volunteer physicians, nurses, technicians and paraprofessionals, the Free Clinic developed at the grass roots level out of the social turmoil of the times. Although originally concentrating on drug-related cases, it currently provides a full range of neighborhood based health care services.

The Haight Ashbury Free Medical Clinic consists of six district sections that are internally autonomous, each serving a specific community need. Again, they always need volunteers.

Medical Clinic: 558 Clayton near Haight, 431-1714. Clinic hours Mon.-Fri., 1-5 pm and Mon.-Thurs., 6-10 pm, by appt. only. Call for appt. Mon.-Fri., noon-1 pm. General medical clinic, VD testing, dermatology, podiatry and dental clinics, also health education classes in nutrition, first aid, cardio-pulmonary resuscitation, VD detection and general preventative medicine.

Drug Detoxification, Rehabilitation and Aftercare Section: 529 Clayton near Haight, 621-2014. Clinic hours for current clients are Mon.-Fri. 10:30 am-6:15 pm, after 5 pm hours reserved for working people only. Intake clinic hours are Mon.-Thurs. 10:30 am-4 pm. Drop-in free care and absolute confidentiality. Heroin abuse is the prime concern, but amphetamine, barbiturate, PCP and alcohol abuse are also treated. They now have a drop-in acupuncture clinic, Mon.-Thurs. 10:30 am-6 pm at a cost of \$2 for detox clients, \$3 for others.

Research Institute: 1080 Haight, 431-2450. A comprehensive research and development institute serving the needs of all parts of the clinic. Their work has earned national acclaim from the drug abuse and medical professions.

Rock Medicine Section/Emergency Medical Services: 1696 Haight, 626-3127. This special task force began treating crises in crowds at a Grateful Dead concert in Kezar Stadium, SF, in 1973 and continues to maintain field hospitals and on-the-spot help at most major rock concerts in the Bay Area.

Women's Needs Center: 1698 Haight at Cole, 621-1004. Clinic hours Mon., Tues. and Thurs., 10 am-3:30 pm, by appt. only. Call a week ahead for appt. Staffed by two nurse practitioners, one part-time, one almost full-time, and lay volunteers, their services are intended for all women and offer a full range of "dignified, understandable and understanding" care to women, including free gynecological exams, family plan-

ning information, pregnancy tests, abortion referrals and counseling in all areas.

Training and Education Center: 409 Clayton near Oak, 626-6763. Funding from the National Institute on Drug Abuse enables the center to organize a training program for students from all over the world. Activities include drug and community medicine training cycles tailored to student needs, and generally courses run to twelve weeks. They are presently developing a comprehensive reference library.

Haight Ashbury Center for Alcohol Problems: 1472 Haight near Ashbury, 864-0550, Mon.-Fri. 9 am-5 pm. Information and referral, education and counseling for individuals and groups, component outpatient on a drop-in basis, free.

SF Drug Treatment: 1754 Fell near Ashbury, 922-3700, Mon.-Thurs. 9 am-6 pm, Fri. 11 am-3 pm.

Outpatient, non-methadone heroin detoxification using symptomatic medications to alleviate withdrawal symptoms, yoga and body awareness classes, family and individual counseling, sliding fee scale.

Sickle Cell Anemia Disease Research Foundation (SCADF): 1334 Haight near Central, 626-5834, Mon.-Fri. 9 am-5 pm, free counseling, referrals, educational presentations, no testing.

NEIGHBORHOOD ASSOCIATIONS

Haight Ashbury Improvement Association: 1556 Haight, contact Betty at 621-1287.

Group of merchants and residents of the Haight, conservative, anti-social services.

Haight Ashbury Merchant Association: 1621 Haight, 626-8200. Commercial development organization.

Haight Ashbury Neighborhood Council: 1234 Haight, 861-6149, daily 10 am-10 pm, President Marilyn Smulyan.

Group concerned with maintaining the integrity of the neighborhood. Specifically interested in political involvement in the areas of housing, health care, education, employment and open space. Membership requires that you live, work or own property in the Haight. Meets every other Thurs. at Dudley Stone School.

Haight Ashbury Neighborhood Development Corp. (HAND): 1539 Haight, 863-9191 or leave message at 387-7000 for Pablo Heising or John Hansen.

Group working to re-open the Straight Theatre as a community center. Also concerned with issues such as the Polytech, the Streetfair, community housing and development corporations.

RECYCLING

Haight Ashbury Neighborhood Council Recycling Center: Arguello and Frederick, small parking lot near west end of Kezar Stadium, every 2nd and 4th Sat. of the month, 10 am-2 pm. Recycling of newspapers, glass, tin and aluminum, volunteers always welcomed.

Richmond Environment Action: 387-3044, 24-hour up-to-date recording of where you can recycle, including motor oil.

RESIDENTIAL COMMUNITIES/RECOVERY HOMES

First Step Home: 1035 Haight near Broderick, 863-3661.

Counseling and residence for men and women with alcohol problems, in its 25th year on Haight Street. Residents must stay six months.

Odyssey House: 2157 Grove near Schrader, 387-2275.

Psychiatric halfway house for residents referred by a therapist. Must be in therapy one hour a week and need to be in some kind of structured activity, 10 am-3 pm, weekdays. 24-hour counseling. Take emergency referrals till 9 pm.

Progress House: 25 Beulah near Cole, 668-1511; 575 Belvedere near Alma, 661-1675.

Capacity for ten residents in one house and five in the other. Founded in 1970 by a conscientious objector, it is probably the least institutionalized of any halfway house in the city. There is no time limit on residents' stay. Staff are available by phone 24 hours but do not live there 24 hours. Referrals are usually from Odyssey and Schrader House.

Reality House: 102 Baker near Page, 552-7772.

Halfway housing facility for women ex-offenders.

Schrader House: 50 Schrader near Fulton, 668-4166.

Psychiatric counseling for men and women residents ages 18 and over. Can be referred by an agency or set up individual appointments for interview.

Walden House: 815 Buena Vista West, 552-7440.

Residential drug and alcohol treatment medical facility. Participants must be drug-free.

SENIOR SERVICES

Haight Ashbury Senior Services: 1350 Waller near Ashbury, 626-9030, Mon.-Fri., 9:30 am-4:30 pm.

Information and referral for seniors; recreational center; housing program; sells senior MUNI fast pass. Sponsor senior weeks. Organize and develop programs for seniors.

Catholic Social Services: see listing under Information and Referral.

YOUTH SERVICES

Earl Paltenghi Youth Center: 1525 Waller at Belvedere, 661-1870, Mon.-

Thurs., 2-10 pm, Fri.-Sat. 2-6 pm.

Recreational facilities; vocational counseling; Neighborhood Job Corps program in summer, accepting applications now from youths ages 13-18 for work in July and August. Cultural and social activities include karate class Mon. and Wed. 8-9:45 pm, dance class, Tues. and Thurs. 7-9 pm, and Kung Fu class, Sat. 10 am-noon. Tutoring program; co-ed; ages 8-18; free.

Huckleberry House: 1430 Masonic near Frederick, 431-4376, 7 days, 24 hours.

Emergency housing, individual and family counseling, legal services, free for youths ages 18 and under.

Josephine D. Randall Junior Museum: 199 Museum Way and Corona Heights Playground, 863-1399, Tues.-Sat. 10 am-5 pm.

Live animals specific to SF area as well as lizards, pythons, boas, tarantulas, ferrets, and four different kinds of foxes. Exhibits; activity-oriented, with classes in arts and science, such as nature science, chemistry, space exploration, ceramics, weaving, electricity, wood carving, printing, stained glass, nature photography, basic metal shop, wood shop, wood arts, and a beginning machine shop. Call, drop by or send S.A.S.E. for class schedule and costs, which range from \$3-\$6.

Ma Goose: 1674 Page near Clayton, 621-6665, Mon.-Fri., 10 am-4 pm.

A non-profit educational organization, emphasis on developing learning processes and therapeutic programs, using various performance media. Has served as an educational adjunct to SF Public Schools since 1969. Free to boys and girls ages 6-18.

SF Boys Club: 1950 Page near Stanton, 221-6100, Tues.-Fri. 3-9:30 pm, Sat. 10 am-6 pm.

Recreational facilities for boys ages 6-18 include basketball, crafts, a games room, an Olympic-size pool and a library.

Young People's Arts Workshops: c/o Arts Storefront.

Conducts art projects with teachers in schools, taking 6-8 students per session for approximately two-month periods. Their most recent project involved children taking photographs and writing about their experiences. This will be published as a photo essay titled "Book of Words and Pictures." For information on possible summer classes at the Arts Storefront, call 661-5916 or write 2000 Grove, #6, SF, CA 94117.

Special thanks to 409 House and Haight Ashbury Switchboard for their kind and patient assistance in putting this tour of the Haight Ashbury together. Such a listing can never be all-inclusive, so if your organization is not mentioned, a letter to the editor will be much appreciated.

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4

FRIDAY

California Classic, the 49th annual California Spring Garden Show, consists of six acres of plantings of a variety of flowers, as well as an herb and fragrance garden, a Japanese garden, patio and gazebo, orchids, azaleas and rhododendrons and tropical plants. Horticultural lecture-demonstrations are offered daily during the five days of the show, which culminates in a plant sale, Sun/6, 6 pm. A garden show preview with entertainment by the Oakland Youth Chorus and a dance troupe, plus hors d'oeuvres and champagne is Tues/1, 7 pm (\$5). The Garden show opens to the public today, continuing through Sun/6, 9:30 am-5:30 pm. Lakeside Park Garden Center, Grand at Bellevue, Oakl., \$2 advance, \$2.50 at the door, \$1.50 seniors and free for children under 12, 273-3091.

★ **Books for Cheap.** Friends of the SF Public Library present the 15th annual book sale of rare first editions, children's books, cookbooks and lots of titles in the physical and social sciences. The public may attend the preview tonight, 4-7 pm (\$3), or wait for the free admission Fri/4-Sun/6, 10 am-6 pm (all books go for half-price on Sun/6). Pier 2, Fort Mason, Laguna at Marina, SF, free, 558-3770.

SF Decorator Showcase. Thirty-eight designers have decorated the 1901 Pacific Heights villa in styles ranging from period to modern, with a patisserie for lunch and snacks. The showcase, a benefit for University High School, opens today and continues daily, 10 am-4 pm, plus Tues. and Thurs., 6-8 pm, through May 20, 2320 Broadway, SF, \$5, 567-8531 or 567-9571.

★ **Greenpeace Art Sale** features works by Ansel Adams, Jess Allen, Robert Arneson, Clayton Bailey, Roy de Forest, Neal Doty, M. C. Escher, Louise McGinley, Robert Rauschenberg, Norman Stieglmeier, Charles Ware, William Wiley and others, all for sale to the highest bidder, today through Sun/6, 10 am-6 pm, Will Stone Gallery, 560 Sutter, SF, free, 956-2133.

New Earth Exposition. If you missed the alternative living fair for the capitalist-minded counter-culture set in SF last month, you've got another chance to catch the fair in San Jose, today, noon-10 pm, Sat/5, 10 am-10 pm and Sun/6, 10 am-8 pm. Convention Center, 255 Almaden, San Jose, \$3.75, (408)294-2299.

Circus Vargas. The largest big top tent circus in the world presents disco dancing horses, precision balancers (Senor Antonio supports the weight of his body on one finger), trapeze acts, bolo dancers, tiger tamers, wire walkers, human pyramids, high-wire motorcycle feats, elephant acts and clowns at a variety of locations around the Bay Area, today through Sun/6, 4:30 and 8 pm, plus 12:30 pm Sat-Sun., lot adjacent to Concord Park-n-Shop, Willow Pass Rd. at Detroit St., Concord, 676-8492; May 7-10, 4:30 and 8 pm, East of Valico Village on Pruneridge, Cupertino, (408)257-4384; May 11-14, 4 and 8 pm, plus 12:30 pm Sat-Sun., Del Monte Shopping Center, Munras at Hwy. 1, Monterey, (408)372-3202. Tickets cost \$5.75-\$8.25 general, \$3-\$3.50 children.

Mosccone Memorial Concert. Opera tenor Luciano Pavarotti, soprano Leona Mitchell and musical comedy star Carol Channing perform a benefit concert for the George Moscone Memorial fund, 6-8 pm. War Memorial Opera House, Van Ness at Grove, SF, \$7-\$500, 431-1210.

Maifest. You've heard of Oktoberfest, well now there's a spring festival with singing and dancing, yodeling, alpenhorn playing and dancing of the Rhine, Alps and Bavarian regions of Europe. A beer garden and German food and entertainment are all available for persons 21 and over, tonight and Sat/5, 6 pm-2 am, with a special family day Sun/6, 11 am-9 pm. Alameda County Fairgrounds, Rt. 580 and 680, Pleasanton, \$4 general, \$2 children, 835-5864.

Frank Sinatra croons pop tunes at the Circle Star Theatre, tonight and Sat/5, 7:30 and 10:30 pm (\$17.50), Sun/6, 8 pm (\$17.50). 1717 Industrial Rd., San Carlos, 982-6550.

"The Threepenny Opera." Actors Ensemble presents the Bertolt Brecht/Kurt Weill musical based on John Gay's reformation play about the immoral life of the underworld, directed by Mark Rosenblatt. Production opens tonight and plays Fri-Sat., 8 pm, through May 26, Live Oak Theatre, Shattuck at Berryman, Berk., \$3, 841-5580.

SF Boys Chorus, conducted

by William Ballard, performs a sacred and secular program in concert at 8 pm. Fine Arts Theatre, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$5, 485-9601.

"The Maids." La Strada Stage Company presents the original version of Jean Genet's drama, with an all-male cast, rather than the more commonly presented female version, directed by Augusta Del Zotto. The production opens tonight and plays Fri-Sat., 8 pm, through May 26. Pacific Ballet Center, 1519 Mission, SF, \$2.50, 474-2398.

★ **The Opera Theater of the SF Conservatory of Music** presents two one-act operas: Donizetti's "Il Campanello" and Puccini's "Suor Angelica," conducted by Susan Webb, tonight and Sat/5, 8 pm, Sun/6,

tury works for acoustic and electronic instruments with a program of works by John Adams (who is conducting the concert), Salvatore Martirano, Ingram Marshall and the world premiere of an intermedia composition by Margaret Fisher and Charles Amirkhanian, 8:30 pm. Mills College Concert Hall, Seminary at MacArthur, Oakl.; Sat/5, 8:30 pm, Red Branch Hall, 1133 Mission, SF. Ticket prices are \$4 general, \$3 students, \$2.50 seniors, 841-0232. **Belonging.** Jazz pianist Keith Jarrett is the featured musician in this group composed of Jan Garbarek, Jon Christensen and Palle Danielsson, tonight through Sun/6, 8:30 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$8, 885-0750.



Choreographer/dancer Wendy Rogers performs new solo works. Fri/11.

1:30 pm. Hellman Hall, 1201 Ortega, SF, free, 564-8086.

Four Girls Four. Big band singers Rosemary Clooney, Rose Marie (most known as a comedian), Helen O'Connell and Margaret Whiting joined forces last year, to excellent reviews of their single and group performances. They play the Concord Pavilion tonight and Sat/5, 8 pm. 2000 Kirker Pass, Concord, \$8.50 reserved, \$6.50 lawn, 798-3316.

Christopher Beck & Company. The modern dance theater performs two works choreographed by Christopher Beck, which are explorations of the psychic world of dreams, myths and visions, with new music by Bertrand Howard, tonight through Sun/6, 8:30 pm. Margaret Jenkins Dance Studio, 1590 15th St., SF, \$4, 771-8316.

The Arch Ensemble concludes its season of 20th cen-

Horace Silver Quintet plays jazz at Keystone Korner, tonight through Sun/6, 9 and 11 pm, plus 1 am Fri-Sat., 750 Valjejo, SF, \$5, 781-0697.

★ **"Starting Here, Starting Now":** see Monday/7.

5

SATURDAY

Two Races. Voluntary Action Center sponsors a ten kilometer race, 8:30 am (registration at 7:30 am). Bldg. 201, Fort Mason, Laguna at Marina, SF, \$5, 864-4200; Lawrence Hall of Science sponsors the annual

Strawberry Canyon Run, 10 am (9 am registration). The 5.5 mile run has a climb of 1100 feet and is strenuous. The starting point is Edwards Stadium, Bancroft Way at Oxford, Berk., \$5 registration fee, 642-5132.

Gallery Opening. Don Meder has almost completed his studio, but is opening early to exhibit a collection of Ukiyo-E (Japanese Block Prints from 1840-1870), porcelain from the Ch'ing Dynasty and fine museum reproductions, today and Sun/6, 10 am-5 pm. 157 Fillmore, SF, all items are for sale in the \$5-\$5000 range, no phone.

★ **Wildflower Show and Natural Crafts.** A small team of volunteers comb the state for the more than 250 specimens of wildflowers on display at the tenth annual show, running concurrently with the Natural Crafts Faire of wares made from natural materials, today, 10 am-5 pm and Sun/6, noon-7 pm. Oakland Museum Gardens, 1000 Oak, Oakl., free (refreshments and entertainment are available), 273-3401.

Cinco de Mayo. Celebrate the Mexican Independence day today with an all-day concert of Latin Jazz, with Machito, Joe Cuba, Flora Purim and Airtio, Gil-Scott Heron, Cal Tjader Quintet and Nortena Band, noon. Greek Theatre, UC Berk., \$7 advance, \$8 at the door, \$1 student discount, 642-9988.

★ **Meltdown!** The Printmakers Gallery presents a show of interpretations of present and future possibilities of nuclear power. The show opens today and continues Fri-Sun., noon-4 pm, through May 28. Printmakers Gallery, 25th Ave. at California, SF, free, 386-9524.

Barry White performs in concert with the Love Unlimited Orchestra and 31 members of the Oakland Symphony, plus Bill Summers and Summers Heat and Danny Pearson, 7 pm. Oakland Coliseum, Hegenberger at Hwy. 280, Oakl., \$7.50-\$9.50, 635-7800.

Ravi Shankar, the internationally known sitarist, plays music of the East and West, 7:30 pm. Fine Arts Theater, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$7, 485-9385.

"Cosi fan Tutte." The UCLA Opera Theatre presents a full production of Mozart's comic opera about two pairs of lovers, mistaken identities and deceit, directed by Samuel Krachmalnick, 8 pm. Hertz Hall, UC Berk., \$4 general, \$2.50 student, 642-9988.

"The Little Foxes." Los Altos Conservatory Theatre presents

Lillian Hellman's drama about the tyrannical woman who heads an unscrupulous family of Southerners. The production opens tonight and plays in repertory Thurs.-Sat., 8 pm, through June 23, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

Meiba Moore, the soul-pop singer and former cast member of the original "Hair," sings at the Paramount Theatre, 8 pm. Broadway at 21st St., Oakl., \$8.50-\$9.50, 465-6400.

★ **"Starting Here, Starting Now":** see Monday/7.

6

SUNDAY

Open House on Designers' Row. Once a year the Icehouse, Jackson Square, Baker, Knapp and Tubbs open their designers-only showcases to the public. Interior Designers and architects will be on hand for questioning, 10 am-5 pm. 151 Union, SF, \$4.50 general, \$2.50 students and seniors, 421-6300.

Day on the Green. Bill Graham opens another season of all-day concerts in the Oakland Stadium, 11 am, with performances by Boston, Sammy Hagar, Eddie Money and U.K. Hegenberger at the Nimitz Fwy., Oakl., \$12.50 advance, \$15 day of concert, 635-7800.

★ **Haight Ashbury Community Street Fair.** The second annual event of arts, crafts, food, music and festivities features a performance of "metamusic for inner spaces," by the Ethership. The fair takes place between noon and 4 pm, free. Call 221-0058 for more information.

Oakland Arts Festival. Celebrate Oakland communities and the arts with free daytime events on crafts, lecture-demonstrations, puppet shows, music, storytellers and workshops, today through Sun/12, noon-5 pm. Poetry readings and music performances are scheduled at night, 7 pm. The festival ends with a concert dance with Hedzoleh Soundz, Sat/12. Upstairs Art Association, 927 Broadway, Oakl., free, 893-8676.

★ **Open House Festival** at Rohnert Park features a dixie-

continued next page

SAN FRANCISCO GOTHIC



continued from previous page

land band, jazz ensemble, opera rehearsal, string quartet, dance demonstrations and plays, 11 am-5 pm. Sonoma State University, Rohnert Park, Sonoma. A variety of games, sports events, foot races and art exhibits are all part of the "Day Under the Oaks," for a mere 99¢ admission, (707)664-2486.

The Roy Clark Show is a country-western show with the main man himself, plus Buck Trent, 2 and 11 pm. Concord Pavilion, 2000 Kirker Pass, \$8.50 reserved, \$6.50 lawn, \$3.50 children, 798-3316.

Jessye Norman, acclaimed operatic soprano, sings in recital at 3 pm. War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$10, 431-5400.

Poet Robert Duncan is the inaugural speaker in a series of lectures about art and culture at the Oakland Museum. Duncan speaks on "The Development of a Vision," 4 pm. 1000 Oak, Oakl., free, 273-3401.

"Starting Here, Starting Now": see Monday/7.

7

MONDAY

Giants vs. Golden Bears. The SF Giants play the University of California baseball team in an exhibition game at Evans Diamond, 1:30 pm. UC Berk., \$2 general, \$1 students, 50¢ children, 468-3700. The Giants move back into the professional arena Tues/8, 7:35 pm, Wed/9, 12:05 pm and Thurs/10, 1:05 pm, when they take on the Montreal Expos at Candlestick Park, off Hwy. 280, SF, \$5 box, \$4 reserved, \$1 general admission, \$1 discount for youth. Games are broadcast over KNBR 68. Call 467-8000 for information.

Costa Gavras's First Film. "Compartment Tiers (The Sleeping Car Murder)" was the first joint project between the director and actors Yves Montand and Simone Signoret in 1965. Michel Piccoli and Jean-Louis Trintignant also star in this thriller, screened by the French Film Club, 7:30 pm. Room 252, McLaren Hall, USF, Cole at Fulton, SF, \$1.50, 771-2218.

Kronos Quartet. The members of the contemporary music group play solo, accompanied by pianists Robert Adams and William Quist, 8 pm. Mills Library Bender Room, MacArthur at Seminary, Oakl.,

\$3 general, \$2 students and seniors, 632-2700, ext. 317.

"Punk Globe" Benefit Concert. Support punk publicity and attend a concert by Metro Police (featuring Johnny Genocide), the Vktms, Eye Protection, the Blowdriers, Jah Hovah, Double Feature, Harmony the Cosmic Cowgirl and others, 8:30 pm. Mabuhay Gardens, 443 Broadway, SF. Call 781-0575 or 956-3315.

"Starting Here, Starting Now." Writers/performers Penn Jillette, Wier Crisemer and Teller star in the Asparagus Valley Cultural Society production of the musical comedy revue that played for ten weeks in SF last year. The show opens tonight and plays Tues.-Thurs., 8:30 pm, Sun., 3 pm (\$6.50-\$7.50) and Fri.-Sat., 7 and 10 pm (\$7.50-\$8.50), with previews scheduled Thurs/3, 8:30 pm, Fri/4-Sat/5, 7 and 10 pm, plus Sun/6, 3 pm (\$5.50-\$7.50). Phoenix Theatre, 430 Broadway, SF, 397-3700.

8

TUESDAY

★ Artists Working in Wood. Fifteen Northern California artists who work in wood show pieces at the SFMMA Rental Gallery. Michael Stevens exhibits carved animals, Robert Kinmont works with wood boxes filled with found objects, Allan Adams recreates (in wood) complex machinery while other artists display figurines, lath towers, abstract furniture forms and weapons. The show opens today and continues through June 2. Bldg. 308, Fort Mason Center, Laguna at Marina, SF, free, 441-4777.

★ May the Movies is a month-long series of screenings followed by conversations with the filmmakers, to celebrate the opening of the Women's Building. The two films scheduled tonight at 7:45 pm are Alan Frankovich's "Chile of the Heart," about Pablo Neruda, Salvador Allende and the military takeover, plus International Women's Film Project's "The Double Day," on working conditions of Latin American women. Film shows continue Tues. through May 29. Dovre Hall, 3543 18th St., SF, free, 863-5255.

Tournee of Animation. The 14th annual international touring exhibition of award-winning animated short films premieres at the SF Museum of Modern Art, tonight through Fri/11, 8

pm. The feature-length program of films opens with George Dunning's 1964 film, "The Flying Man" (the tournee is dedicated to Dunning this year) and follows with films by John Weldon/Eunice Macauley, Zdenko Gasparovic, Jean Francois Laguionie, Shelly McIntosh and others, including a series of innovative commercials. The Tournee will also play at six other locations around the Bay Area following the SF engagement. Check Offbeat Movie listings. Van Ness at McAllister, SF, \$3 general, \$2.50 members, 431-3433.

Bennett Friedman and Jim Grantham direct a big band jazz ensemble at McKenna Theatre, 8 pm. SFSU, 1600 Holloway, SF, \$3 general, half-price for students and seniors, 585-7174.

"Wanderings." Bear Republic Theater of Santa Cruz presents a Bay Area tour of its acclaimed play by Mark Morris and John O'Brien, directed by Michael Griggs, tonight through Wed/9, 11 pm, Julian Theatre, 953 DeHaro, SF, 647-8098; May 10-12, 8 pm, Epic West, 2640 College, Berk., 549-1844. Call theaters for ticket information.

Oakland Symphony, conducted by Michael Palmer, plays works by Rossini, Poulenc, Debussy and Rodrigo, tonight and Thurs/10, 8:30 pm, Paramount Theatre, Broadway at 21st St., Oakl., \$4-\$9, 465-6400; Wed/9, 8 pm, Zellerbach Auditorium, UC Berk., \$4-\$9 general, \$1 discount for students, 642-9988.

"Sugar Babies." see Wednesday/9.

9

WEDNESDAY

Liberace. His fans have dubbed him "Mr. Showmanship," but he might better be called "Mr. Show-off" for his habit of outrageous costuming, which includes on this tour a \$350,000 fox fur cape. Liberace tickles the ivories and some fans' funnybones tonight through Fri/11, 8 pm, Sat/12, 5 and 9:30 pm, Sun/13, 3 and 7:30 pm, Mon/14-Tues/15, 8 pm, Circle Star Theatre, 1717 Industrial, San Carlos, \$9.75-\$10.75, 982-6550.

Lou Reed, former Velvet Underground leader, performs in concert at the Old Waldorf, tonight and Thurs/10, 8 and 11 pm. 444 Battery, SF, \$8.50 advance, \$9.50 ay of show, 397-3884.

"Pacific Kaleidoscope" is the title of a multi-media show on the surrealistic side of underwater color and form, produced by marine biologist and photographer Mark E. Gibson, 8 pm. Fireman's Fund Forum, 3333 California, SF, \$1.50, 431-5411.

Blood, Sweat & Tears, featuring David Clayton-Thomas, performs in a rare concert reunion at Great American Music Hall, tonight at 8:30 and 11 pm. 859 O'Farrell, SF, \$8, 885-0750.

SF Symphony, conducted by Edo de Waart, performs a program of works by Mozart, Gould and Mahler, with soprano Jessye Norman and baritone Wolfgang Brendel, tonight and Fri/11, 8:30 pm and Thurs/10, 2 pm. War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400.

"Sugar Babies." This season's Best of Broadway series kicks off with the world premiere of a musical pastiche of the burlesque era, starring Mickey Rooney and Ann Miller. Production opens tonight and plays Tues.-Thurs., 8 pm, Fri.-Sat., 8:30 pm, Wed. and Sat., 2:30 pm and Sun., 3 pm, through June 9, with a preview Tues/8, 8 pm (\$1 discount). Curran Theatre, 455 Geary, SF, \$10-\$16, 673-4400.

10

THURSDAY

"Male Rites." Theatre Rhinoceros presents a program of two gay one-acts: C. D. Arnold's "Downtown Local," directed by Al Fraticelli, and Cal Yeoman's "Richmond Jim," directed by Guy Bishop. Production opens tonight and plays Thurs.-Sat., 8 pm, through May 26. 235 Page, SF, \$3 or PAS voucher, 626-1921.

Composer Phil Corner presents a performance with acoustic and visual technology as amplification media in "Metal and other Meditations," as the last program in the Exploratorium's "Speaking of Music" series, 8 pm. Palace of Fine Arts, Bay at Lyon, SF, \$2, 563-7337.

"An Evening with Golda Meir." Anita Jodelsohn stars in Shoshana Feld-Eliahu's play about the former head-of-state of Israel, directed by Robert Eloss, 8 pm. SF Jewish Community Center, 3200 California, SF, \$5, 346-6040.

"St. Louis Woman." Black Repertory Group presents the

Arna Bontemps/Countee Cullen musical about a jockey who loses his luck after meeting a St. Louis woman, directed by Nora Vaughn and Jan Taylor Blythe. Production opens tonight and plays Thurs.-Sat., 8:15 pm, through June 16. 1719 Alcatraz, Berk., \$3.50, 652-2120.

SF Ballet presents the last program of its season tonight, Sat/12 and Tues/15, 8:30 pm, plus Sat/12 and Sun/20, 3 pm. Program Seven includes the world premiere of John McFall's ballet, "Le Reve de Cyrano," to music by Nin-Culmell, as well as ballets by Jerome Weiss, Lew Christensen, Smeun and Balanchine, War Memorial Opera House, Van Ness at Grove, SF, \$2-\$21, 431-1210.

"Krapp's Last Tape." Theatre Guild of SF presents Samuel Beckett's drama about the last tape recording of a 69-year-old writer, directed by Richard S. Bailey. The production opens tonight and plays Thurs.-Sat., 8:30 pm and Sun. at 2:30 pm, through June 3. Victoria Theatre, 2961 16th St., SF, \$5-\$6, 863-7576.

11

FRIDAY

SF Museum of Modern Art Openings. Bay Area artist Milton Komisar shows his large, kinetic light sculptures of 20-minute sequences of computer-programmed light patterns. Two Northern California artists, George C. Longfish and Mary L. O'Neal, are featured in their first comprehensive museum show, "Worlds on Canvas." Both painters work on large-scale canvases without stretcher bars. The Komisar show runs through June 3, while the painters' show continues until June 24. Museum hours are Tues.-Fri., 10 am-6 pm, Thurs., 6-10 pm (free) and Sat.-Sun., 10 am-5 pm. Van Ness at McAllister, \$2 general, \$1 students and seniors, 863-8800.

★ Brown Bag Opera presents its Mayor's Park Series of free opera highlights sung in English. The series opens today at 12:30 pm at Union Square, SF and continues Sat/12 at Washington Square, SF and Sun/13 at Embarcadero Plaza. Sopranos Rebecca Cook and Ellen Kerrigan, baritone David Koch and mezzo-soprano Susan Quittmeyer sing highlights from Mozart's operas, "The Marriage of Figaro" and "Così fan tutte."

Conceptual Art. The SF Museum of Modern Art has recreated a room of the Museum of Conceptual Art (MOCA) in the MOMA, while another room is a documentation of MOCA's actual site and location. The MOCA exhibit has separate hours than the MOMA: Tues.-Sun., 1 pm, today through June 24. Video tapes on MOCA will be shown May 15, noon-6 pm. Van Ness at McAllister, SF, \$2 general, \$1 students and seniors, 863-8800.

Champagne Art Auction. Features lithographs, oils, water colors, acrylics and sculpture by Dali, Picasso, Lautrec, Boulangier, Miro, Calder and others, with bidding starting at \$20. A special gallery of very valuable works is also available at this benefit for the Oakland Ballet, along with complimentary champagne and hors d'oeuvres, 8 pm (preview one hour earlier). Piedmont Community Hall, 711 Highland, Piedmont, \$2, 530-0447.

Les Ballets Trockadero de Monte Carlo. The eleven "balletinos" of this all-male ballet troupe "en travestie" perform funny and satiric versions of great ballet and modern classics, 8 pm. Marin Veterans' Auditorium, Civic Center, San Rafael, \$7.50-\$14.50, 472-3500.

Lakshmi Shankar performs rarely heard classical vocal music of North India, accompanied by Zakir Hussain, 8 pm. American students trained by Ali Akbar Khan are also on the program. San Rafael Improvement Club, 5th Ave. at H St., San Rafael, \$3 donation, 454-6264.

"Hedda Gabler." SF Actors Ensemble presents Henrik Ibsen's drama about a woman trapped in a pointless existence, directed by Stefani Priest. The production opens tonight and plays Fri.-Sat., 8 pm, plus Sun., 3 pm, through June 17, with previews Thurs/8-Fri/9, 8 pm (\$3), 2940 16th St., SF, \$3-\$4 general, \$2 seniors and students, or PAS vouchers, 861-9015.

Wendy Rogers is a native Californian who choreographs and performs both solo and ensemble dances. She presents some of her new solo dances at the Performing Arts Forum, tonight and Sat/12, 8:30 pm. Mangrove Studio, 2800 Mariposa, SF, \$3 or PAS voucher, 863-6606.

"Love and Marriage." Oakland Ensemble Theatre presents three light one-acts about love and marriage: Earl Hill's "Strictly Matrimony," Ted Shine's "Herbert III" and John Guare's "The Loveliest Afternoon of the Year," directed by Sandra L. Richards. The production opens with a champagne reception, tonight at 8:30 pm (\$6), with performances scheduled Thurs.-Sat., 8:30 pm, Sun., 5:30 pm, through June 17. 660 13th St., Oakl., \$3.50-\$5, 832-8030.

Tumbleweed Dance Theatre blends contemporary American dance and music with classical styles and improvisation. The company performs Theresa Dickinson's dance saga about the experiences of a learning dancer, "Play/You're/Body/Music," tonight through Sun/13, 8:30 pm. Margaret Jenkins Dance Studio, 1590 15th St., SF, \$4, 282-4020. "The Goddess Suite," a solo piece conceived and performed by Jamie Miller in collaboration with John Parkinson, is performed at Berkeley Moving Arts, tonight through Sun/13, 9 pm. 2200 Parker, Berk., \$3, 848-4878.

★ indicates general admission of 15 or less.
—Susan Shepard

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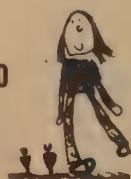
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COMPLETE ENTERTAINMENT GUIDE

C CLUBS

SAN FRANCISCO

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with guest saxophonists Frank Rehak and Charles McPherson, 2-3 pm Sat/5, Hyatt Regency, Market at California, 788-1234

The Boarding House: Mary Travers (folk/pop), Evoniuk and Petersen (acoustic guitars), through Sat/5, Beluga Whale (rock), Thurs/10: Dan Hicks (country/swing), Michael Bloomfield (rock, blues), Fri/11-Sat/12, 960 Bush, 441-4333.

Chez Jacques: "Springtime, Lovetime, May!" (cabaret), 8 pm Thurs-Fri, Snow (comedy), 10 pm Fri/4, "Cole Porter and Friends" (cabaret), 7:30 pm, Pilar du Rem (jazz/pop), 9:30 pm Sat., "Paris in SF" (cabaret), 2 pm, SF Saxophone Quartet (chamber/jazz), 4 pm, Susan Burritt, 11 pm, Jesse Foster's Amber Band, 8 pm Sun, Jose's Black Cat Opera in "Martha," 11 pm, Roberts and Alexander, 10 pm Mon, Susan Rabin, 10 pm Tues, Estrella, 10 pm Wed, Rita Black (pop/ballad), 10 pm Thurs, Hellman and Groves (pop/ballad), 10 pm Fri/11, 1390 California, 775-7574

Coffee Gallery: Charlie Musselwhite (blues), Fri/4-Sat/5, Lisa Kindred (blues), Fri/11, 1353 Grant, 397-3751

Country Road: Blue Fury (rock), Fri/4-Sat/5, Tim McDonald Band (rock), Fri/11-Sat/12, 736 Irving, 665-6551

Dewey's: John Stafford's Bourbon Street Irregulars (Dixieland), Tues-Sat, St. Francis, Powell at Geary, 397-7000

Earthquake McGoon's: Turk Murphy's Jazz Band, Tues-Sat, 128 Embarcadero, 986-1433

Eight Immortals Lounge: Ohmen and Nancy Chen (pop), Tues-Sat, Chinatown Holiday Inn, 750 Kearny, 433-6600

Fanny's: Sharon McNight (pop/cabaret), Fri-Sat, afternoon Sun, Martha Lorin (jazz), Sun-Mon, Streethearts (rock/pop), Tues, Pam Brooks (pop/ballad), Wed-Thurs, 4230 18th St, 621-5570

Ghirardelli Wine Cellar: Leo Collingnon (classical guitar), 6 pm Fri-Sat, 3 pm Sun, Timothy Dawe and Ms. Pickens (cabaret), 8:30 pm Fri, Jeff Wyman Band (rock), 8:30 pm Sat, Wayne Smith, 5:30 pm Sun, 8:30 pm Wed, Skip Henderson, 11 pm Mon, Bob Buffin, 6 pm, open mike with Timothy Dawe, 8:30 pm Mon, Nancy Milne, 6 pm, Jeff Wyman (acoustic guitar), 8:30 pm Tues, Jim Nelson, 6 pm Wed, Tom Jones, 6 pm, Paul and Margie (Irish/pop), 8:30 pm Thurs, Ghirardelli Square, Bay at Polk, 776-5021

Goat Hill Pizza: the Mellotones with Van Williamson and Jim Kerwin (jazz), 7:30 pm Sat/5, Harold Bradford (jazz piano), 11 am Sun/6, 300 Connecticut at 18th St., 641-1440

Gordon's: Denise Pernier with James Brown (jazz/pop), Fri-Sat, Patti Wolfe with Bob Parks (pop/ballad), Sun, Bob Parks (piano/vocals), Mon-Thurs, 118 Jones, 771-7575

Great American Music Hall: Belonging with Keith Jarrett, Jan Garbarek, Jon Christensen and Paule Danielsson (jazz), Fri/4-Sun/6, Blood, Sweat and Tears (r&b/funk), Wed/9, Ewan MacColl and Peggy Seeger (folk/ballad), plus Pierre Bersusian, Thurs/10, Kwaku Da'wey and Shela Xorog (jazz/dance), Fri/11, 859 O'Farrell, 885-0750

Gulliver's: Marin Red Show (country), Fri/4, Tom McFarland Blues Band, Sat/5, Lisa and Debbie (blues), Mon/7, the Storytellers, Tues/8, Timothy Dawe, Wed/9, Craig Ferguson, Thurs/10, Donna Turner Band (country/blues), Fri/11, 348 Columbus, 982-0833

Jack's Tavern: Richie Goldberg Trio (jazz), Fri-Sat, jazz jam session with Richie Goldberg, Sun., 1915 Fillmore, 931-8454

Holy City Zoo: stand-up comedy, Fri/4, Street Hearts (pop), Sat/5, SF Funnies (comedy), Sun/6-Wed/9, jazz jam session, Thurs/10, Steve Seskin (folk/rock), Fri/11, 408 Clement, 752-2846

Hotel Utah: Dabney, Raskin and Dworkin (jazz), Fri/4, Hugh Fountain Quartet (jazz), Sat/5, open mike, Tues/8, Doug McKechnie (piano), Wed/9, Steve Seskin (folk/rock), Thurs/10, Shashi and the X-M Rhythm Band (jazz), Fri/11, 500 Fourth St. at Bryant, 421-8308

Kabbalah Koffee House: House Rockers (r&b), Wed/9, Betty Kaplowitz with Michelle Kreil (rock/blues), Thurs/10, SF Jewish Community Center, 3200 California, 346-6040

Keystone Korner: Horace Silver Quintet with reedman Larry Schneider, trumpeter Barry Ries, bassist Todd Coolman and drummer Harold White, through Sun/6, David Le Febvre, Mon/7, Milt Jackson Quartet with Tommy Flanagan, Tues/8-Sun/13, all jazz acts, 750 Vallejo, 781-0697

Last Day Saloon: Mike Brown's Country Jam (country/rock), Fri/4, Billy C. Farlow (country/swing), Sat/5, Tasmanian Devils (rock/reggae), Sun/6, audition, Mon/7, Snafu (jazz/rock), Tues/8, Tom McFarland Blues Band, Wed/9, Will Porter Band (r&b), Thurs/10, Boarding House Reach (country/rock), Fri/11, 406 Clement, 387-5343

Mabuhay Gardens: Yesterday and Today (rock), Timmy, Next, Fri/4, Roy Loney and the Phantom Movers, Psychotic Pineapple, Banda-lions (comedy), Sat/5, Shakin' Street, the Comp-trollers, Jim Carroll, Sun/6: Punk Globe benefit with the Metro Police, Vktms, Harmony the Cosmic Cowgirl, Eye Protection, Blow Dryers, Jah Hovah, Double Feature, 8:30 pm Mon/7, Pecka-

dillos, plus acts tba, Tues/8, Big Deal (rock), JJ 180, 3rd Wind, Wed/9, No Sisters, Charmers, Humans, Thurs/10, Mile Hi, Mr. Wonderful, plus act tba, Fri/11, all new wave acts and 11 shows start 11 pm except where noted, 443 Broadway, 956-3315

Major Pond's: Lovey Blue (jazz/blues), Fri/4, Wed/9, Anna Klinger (pop/ballad), Sat/5, Omar Hakim Khayyam (blues), Thurs/10, Bishop Norman Williams (jazz), Fri/11, 2801 California, 567-5010

Mooney's Irish Pub: California Zephyr (country/rock), Fri/4-Sat/5, Pete and Sharon (rock and blues), 6-10 pm Sun/6, 1525 Grant, 982-4330

Network Coffeehouse: Madrone Guitar Quartet (chamber), Fri/4, Stephen Fisk (folk/ballad), Tues/8, Maitreya Stillwater and the Heavensong Choir (gospel/choral), Fri/11, 1036 Bush, 989-6097

Old Waldorf: Greg Kihn Band (rock), Fri/4-Sat/5, Lou Reed (rock/blues), Wed/9-Sat/12, 444 Battery, 397-3884

Other Cafe: Back in the Saddle (country/bluegrass), Fri/4, Jim Giovanni and Howie Mandel (comedy), Sat/5, the Other Players (comedy), Sun/6, open mike, Mon/7, Ms. Clawdy (cabaret), Tues/8, stand-up comedy, Wed/9, Van Rozay (guitar/comedy), Random Harvest, Thurs/10, Leila T. Snake (comedy/new wave), Fri/11, 100 Carl at Cole, 681-0748

Owl and Monkey Cafe: Michael Gogin (rock/pop), Fri/4, Lumiere (soul/pop), Sat/5, open mike, Thurs/10, 1336 9th Ave., 664-9892

The Palms: Amanda Hughes (pop/ballad), Fri/4, Del Pompadours (50s rock), Sat/5, Java (rock/reggae), Sun/6, Big Deal (rock), Mon/7, tba, Tues/8, Ivins and the Eaters (new wave), Wed/9, Mary Watkins (jazz/blues), Thurs/10-Fri/11, Polk at Pine, 673-7771

Paul's Saloon: High Country, Fri., Wed., tba, Sat., Good Old Persons, Sun., bluegrass jam session, Mon., Old Friends, Tues., Done Gone, Thurs., all bluegrass acts, 3251 Scott, 922-2456

Peta's: Fran Foster Quartet, Fri., Sun., Kitty Margolis Quartet, Sat., Kell Roberts (folk), 5-8 pm, Mark Levine-Susan Winder Quartet, 9 pm Mon., Kai Hutchins Trio, 6:30-9:30 pm, Theresa Naomi Butts Quartet, 9:30 pm Tues., Jazz Express, Wed., Ward Ingram and the Lounge Lizards, Thurs., all jazz acts except where noted, 577 Columbus, 982-4999

Plowshares Coffee House: Pop Wagner and Bob Bovee (hobo ballad), 7:30 pm Sun/6, Fort Mason Bldg 312 (third floor), near Laguna at Marina, 441-8910

Rainbow Cattle Company: On the Side (country western), 5-9 pm Sun/6, 199 Valencia, 861-9652

Russo's: Steve Seskin (folk/rock), Fri/4, Wed/9, Nicholas, Glover and Wray (pop), Sat/5, Fri/11, Kevin Martin (pop/ballad), Sat/6, stand-up comedy, Mon/7, Randy Craig Trio (jazz), Tues/8, Thurs/10, Union at Grant, 391-4343

Sacred Grounds: Robin Young, Fri/4, Jack Cutler, Sat/5, Ian Mishkin (folk), Sun/6, Ragged But Right (country/swing), Mon/7, tba, Tues/8, Yerba Buena Sheiks (old time/bluegrass), Wed/9, Friendship (folk/rock), Thurs/10, open mike, Fri/11, 2095 Hayes, 387-3859

Savoy Tivoli: Faye Carol and trio (jazz/blues), Thurs-Sat., afternoon Sun., Mirasol (salsa), Wed., 1434 Grant, 362-7023

Temple Beautiful: Honey Davis, Leland (new wave), the Stoves (new wave), Fri/4, 1839 Geary, 346-0606

Union Depot: the Toons (pop), 2-4 pm Fri/4, films (see Offbeat Movies), 4:30-7 pm Mon/7, Ad Infinitum (jazz), 5-7 pm Tues/8, California Zephyr (country/rock), 5-7 pm Thurs/10, Othmar Maze-nauer (jazz), 2-4 pm Fri/11, Student Union, SFSU, 1600 Holloway, 469-7426

Venetian Room: Jim Bailey (impersonation), through Tues/9, Leslie Uggams (pop/ballad), Thurs/10-Wed/23, closed, Mon., The Fairmont, Mason at California, 772-5163

Ye Rose & Thistle: Boots (r&b), Fri/4, Kid Courage (rock), Sat/5, Flash (rock), Sun/6, Hwyway (rock), Thurs/10, Nick Gravenites (blues), Fri/10, 1624 California, 474-6968

EAST BAY

Ace McMurphy's: V. Sande Childers, Billy Lucas and Mike Pritchard, Joyce James, David Castro and Joe Sharkey (all comedy), Tues/8, 1103 Embarcadero, Oakland, 893-6700

Barclay Jack's: Michael Moss and SF Limited (jazz/rock), Thurs-Sun, Joachin Young Trio (jazz), Mon-Wed., 1211 Embarcadero, Oakland, 261-3287

Bear's Lair: Charles MacPherson (jazz), Fri/4, Simon Dray (pop/ballad), Wed/9, Jonah (rock), Fri/11, Student Union, UC Berk., 642-6329

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri., Lee Harris Quartet (blues), Sat., jazz jam session with Quintessence, 4-11 pm Sun., East Bay Mud (rock/funk) Mon., Wave, Tues., Pure Honey (soul/pop), Wed., Number One, Thurs., 1333 University, Berk., 843-6733

Freight and Salvage: Mitch Greenhill and Mayne Smith (country), Fri/4, Pop Wagner and Bob Bovee (hobo ballad), Sat/5, closed, Sun/6, David Henriquez (impersonation), Mike David (comedy/juggling), Mon/7, open mike, Tues/8, Oak Ash and Thorn (folk), Wed/9, Gypsy Gyppo String Band (old time), Thurs/10, Toni Brown (pop/ballad), Fri/11, 1827 San Pablo, Berk., 548-1761

International Cafe: Tizer (rock), Justin Case (rock), Fri/4, Glass, Vic Trigger (rock), Sat/5, poetry, Mon/7, Cottonmouth (blues), Tues/8, Fury, Alizaron, Wed/9, Vs. (new wave), No Mercy (new wave), Thurs/10, Big Deal (rock), No Exit (rock), Fri/11, 2516 Telegraph, Berk., 841-9070

Keystone Berkeley: Omega (rock), Pearl Harbor and the Explosions (new wave), Fri/4, Cello and Kapono (folk/rock), Sat/5-Sun/6, Del Pompadours (50s rock), Mon/7, Thurs/10, closed, Tues/8-Wed/9, Greg Kihn Band (rock), Fri/11, 2119 University, Berk., 841-9903

La Pena: Augustin Rios de Moron (flamenco

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guitar, Fri/4, Cinco de Mayo celebration with La Orquesta Rene del Mar (salsa), Sat/5, Back in the Saddle (country/bluegrass), Wed/9, see Offbeat Movies, Political Alerts and Theater listings under Short Run Productions for other events, 3105 Shattuck Berk., 849-2568

Larry Blake's: Grayson Street (r&b), Fri/4, Nexus (jazz/fusion), Sat/5, Liz Lewis Band (jazz/pop), Sun/6, Back Up and Push (jazz), Mon/7, Mark Little and John Donnelly (jazz), Tues/8, Andrei Kitaez (jazz piano), Wed/9, Rathskeller Band (r&b), Thurs/10, Pure Honey (soul/pop), Fri/11, 2367 Telegraph, Berk., 848-0886

The Point: Dick Oxtol's Golden Age Jazz Band, Fri-Sat., 32 Washington, Point Richmond, 233-4295

Rio Theatre: Back Road (rock), Natural Im-age (rock), Fri/4, John Cale (rock), Sat/5, tba, Thurs/10, Stoneground (rock), West Coast Sheiks (rock/funk), Fri/11, 140 Parker, Rodeo, 799-0074

SOUTH BAY

Bodega: House Rockers (r&b), Fri/4-Sat/5, Tues/8, Ivory Tower, Sun/6, Laugh Your Ass Off! (comedy), Mon/7, Pearl Harbor and the Explosions (new wave), Wed/9, Lee Michaels (rock/blues), Thurs/10, Skycreek (country/rock), Fri/11, 30 South Central, Campbell, (408)374-4000

The Cellar: Glenn Yarbrough (folk/pop), Fri/4-Sat/5, John and Suzanne (folk), Mon/7, Shagbark Hickory (bluegrass), Tues/8, Homegrown, Wed/9, Touch of Grass (bluegrass), Thurs/10, Tim Hardin (folk/rock), Fri/11-Sat/12, 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: Poker Face (rock), Fri/4, Thurs/10, David LaFlamme (rock), Sat/5, Ball Taylor Band (folk/rock), Sun/6, Two Buck and Loose Change, Mon/7, Laugh Your Ass Off! (comedy), Wed/9, Streamliner (rock), Fri/11-Sat/12, 157 W. El Camino, Sunnyvale, (408)736-0921

Fargo's: Apostrophe (rock), Fri/4-Sat/5, Star-fire (rock/top 40), Sun/6, Friends (rock), Mon/7, Del Pompadours (50s rock), Tues/8, Joe Sharino, Wed/9, Garcia Bros. (rock), Thurs/10-Sat/12, 2540 California, Mountain View, 941-6373

The Hall: the Innocents, Fri/4-Sat/5, the Toons (pop), Sun/6, Rya, Tues/8, Nimbus (rock), Wed/9, Rain in "An Evening with the Beatles," Thurs/10-Sat/12, 1425 Burlingame Ave., Burlingame, 348-1112

Iron Works Restaurant: Shagbark Hickory (bluegrass), Fri., Ball Taylor Band (folk/rock), Sat., Alan and Marsha (folk), Sun., the Toons (pop), Mon., Back in the Saddle (country/bluegrass), Tues., Poker Face (rock), Wed., Boarding House Reach (country/rock), Thurs., 3877 El Camino Real, Palo Alto, 493-3433

Keystone Palo Alto: Cecilio and Kapono (folk/rock), Fri/4: David Bromberg (guitar/ballad), Sat/5-Sun/6, Dan Hicks (country/swing), Sat/5, Mon/7, Hammond (blues), Mon/7, closed, Tues/8-Wed/9, Uncle Rainbow (rock), Thurs/10, Commander Cody (country/rock), Fri/11, 260 California, Palo Alto, 324-1402

Kuumbwa Jazz Centre: Herb Ellis Trio (jazz), Sat/5, 320-2 Cedar, Santa Cruz, (408)427-2227

Miramar Beach Inn: Streamliner (rock), Fri/4-Sat/5, Boots (r&b), Sun/6, Thurs/10, Lighten Up (rock/funk), Mon/7, tba, Tues/8-Wed/9, Stu Blank Band (rock), Fri/11-Sat/12, Coast Hwy., Half Moon Bay, 726-9053

Odyssey Room: Starkissed (rock/top 40), Tues-Sat., 799 El Camino Real, Sunnyvale, (408)245-4448

Smoky Mountain Saloon: Rockwell, Fri/4, Folly's Pool, Sat/5-Sun/6, Poker Face (rock), Mon/7, Chanter (rock), Tues/8, Cornell Hurd (country/swing), Wed/9, Fat Chance (rock), Thurs/10-Fri/11, 33 S. Central Ave., Campbell, (408) 866-8288

Warehouse Cafe: the Gnus (rock), Surface Music, Fri/4, Back Up and Push (bluegrass), 2-6 pm, Hokum W. Jebbs (one-man band), 8 pm Sat/5, John Burr (jazz piano), 2-6 pm Sun/6, Companion (rock), Fri/11, Port Costa, 787-1827

Wooden Nickel: Skycreek (country/rock), Fri/4, Avalon (rock), Sat/5, Wed/9, audition, Sun/6, Ball Taylor Band (folk/rock), Mon/7, Poker Face (rock), Tues/8, Fri/11-Sat/12, Glide (gospel/rock), Thurs/10, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

The Cabaret: Stoneground (rock), Fri/4-Sat/5, 85 La Plaza, Cotati, (707)795-7622

Inn of the Beginning: Bronze Hog (rock), Don Oliver Scott Trio, Fri/4-Sat/5, Mitch Greenhill and Mayne Smith (country), Dave Holt (rock), Sun/6, Samonte, Wed/9, Marck McCollum (comedy), Mike Davis, Roger Saloom (pop/ballad), Thurs/10, Billy C. Farlow (country/swing), the Arrows (rock), Fri/11-Sat/12, Cotati, (707)795-9955

Moment's Pause: Andrie Schoneberg (pop/ballad), Fri/4, Sande Herschman (folk/ballad), Fri/11, cover charge includes hot tub, 150 Shoreline, Mill Valley, 383-3801 or 332-1060

The Laguna: Kenny Hall and the Long Haul String Band (country), Fri/4, Jack Marlon and Jose Simon (comedy), Sat/5, Alan MacLeod and Dick Holdstock, Sun/6, closed, Mon/7, open mike for comedy, Tues/8, films, Wed/9, Dana Hubbard (blues/rock), Thurs/10, Duck's Breath Mystery Theatre (comedy), Fri/11, 234 S. Main, Sebastopol, (707)823-5240

Old Mill Tavern: Moons with John Shine and Charlie Hickox, Fri/4, Jerry Corbitt Band (rock), Sat/5, open mike with L. D. Rowdy, Armstrong and Bill Kirchen, Mon/7, the Charmers (rock), Fri/11, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicasio: Luther Tucker (rock/blues), Fri/4, Fat Chance (rock), Sat/5, Uncle Rainbow (rock), Wed/9, Smoke, Inc. (rock), Thurs/10, Peter Rowan and the Free Mexican Airforce (rock), Fri/11, 1 Rancheria Rd., Nicasio, 662-2012

Sleeping Lady Cafe: Hot Mono (rock), Fri/4, John Allair and Steve Mitchell, Sat/5, Jazayer (Middle Eastern), Sun/6, Mark Naftalin-Sonny Rhodes (blues), Mon/7, Goodman Brose (rock), Tues/8, Tasmanian Devils (rock/reggae), Wed/9, Back in the Saddle (country/bluegrass), Thurs/10, the Sons (rock), Fri/11, 58 Bolinas, Fairfax, 456-2044

Sweetwater: Jules Broussard (jazz/rock), Fri-Sat., afternoon Sun., 153 Throckmorton, Mill Valley, 388-2820

Trident: Jon Eriksen Quartet, Fri/4, Larry Vuckovich Duo, Tues/8, Eddie Duran Trio, Wed/9, Fri/11: Jim Purcell, Thurs/10, 565 Bridgeway, Sausalito, 332-1334

"tba" stands for "to be announced."

—Susan Barnes

MUSIC

MIXED BAG

★ **City Celebration:** folk music by Jane Redfern (Fri/4), pop and jazz by Try, rock by Elios and Sign of the Fish (Sat/5), folk by Doug McKenzie (Tues/8), jazz by Dan Cardoza (Wed/9), blues by the Powell Street Blues Band (Thurs/10), and folk by Nathan Sittler (Fri/11), noon, United Nations Plaza, Market at 8th St., SF, free, 552-4387

★ **Sonoma State Open House:** trumpet heralds (11 am, SSU Library), Dixieland music by an eight-piece band (11 am-1 pm, Commons patio), jazz history lecture/demonstration by Billy Browning (1-1:30 pm, Ives Hall #119), chamber music by the SSU student string quartet, directed by Anne Crowden (1:30-3 pm, SSU Library, main lobby), excerpts from "A Tribute to Cole Porter" by the SSU Concert Jazz Ensemble, directed by Walter Oster (2 pm, Ives Hall #119), music, dance and acoustic guitar by Expressive Arts Dept. students (2-5 pm, the Village), chamber music for brass quartet, directed by Don Howe, (3-3:30 pm, Stevenson Patio), open rehearsal of Mozart's "Marriage of Figaro" by the SSU Opera Workshop, directed by Peggy Donovan-Jeffrey (3-4 pm, Warren Auditorium, Ives Hall), performance by the Dean Selden Jazz Quintet (3:30-4 pm, behind the Commons), works by Purcell, performed by the SSU Madrigal Singers, directed by James Frieman, with string quartet and harpsichord accompaniment (3:30-4 pm, Ives Hall #119), and an "Open House Jazz Night" (see listing under Jazz, 5 pm-midnight, Student Union, 996), Sun/6, Sonoma State University, 1801 E. Cotati, Rohnert Park, all events free except where noted, (707)664-2122

ROCK

East Bay Mud: rock dance benefit for the rent rebate legal defense fund of the Somerset Tenants Union, Fri/4, 9 pm, Ashkenaz, 1317 San Pablo, Berk., \$3.50, 525-5054

Punk H.A.R.D. Concert: new wave music by the Readymades, Pearl Harbor and the Explosions and the Next, sponsored by the Hay-

ward Area Recreation and Parks Dept., Sat/5, 11 pm, Weekes Park Community Center, 27182 Patrick, Hayward, \$3.50 adv., \$3 door, 881-6700
Day on the Green #1: rock music by Boston, Sammy Hagar, Eddie Money and U.K., Sun/6, 11 am, Oakland Stadium, Hegenberger Rd. at the Nimitz Fwy., Oakl., 635-7800
Ethership: fusion music, Sun/6, noon-8 pm, 1708 Waller, SF, donation requested, 386-1670

POP

Frank Sinatra: pop/ballad, Thurs/3 at 8:30 pm (benefits the Children's Cancer Program, \$30-\$100), Fri/4-Sat/5 at 7:30 and 10:30 pm, Sun/5 at 11 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, sold out, 364-2550 or 982-6550 (SF)

Barry White: pop/ballad, accompanied by 32 members of the Oakland Symphony, Sat/5, 7 pm, Oakland Coliseum, Hegenberger Rd. at the Nimitz Fwy., Oakl., \$7.50-\$9.50, 635-7800

LATIN/SALSA

Benny Velarde's Super Combo: salsa, with Cali Aleman, celebrating the Cinco de Mayo, Fri/4, 8 pm, College Center, College of Marin, Laurel ■ Sir Francis Drake, Kentfield, \$3 general, \$2.50 students, 485-9385

UC Cinco de Mayo Festival: Latin, salsa and Afro-American music by Machito and his orchestra with Joe Cuba, Flora Purim and Airtio, Gil-Scott Heron, the Cal Tjader Quintet and the Nortena Band, Sat/5, noon, Greek Theatre, UC Berk., \$7 advance, ■ gate, \$1 discount for students, 642-9988

Rene del Mar/Salsa Caliente/Sabor: salsa descarga, plus performances by Grupo Venceremos, Grupo Aztlan and Raphael Manriquez, celebrating the Cinco de Mayo, Sat/5, 3-10 pm, Mission Cultural Center, 2888 Mission, SF, \$2.50, 821-1155

Mirasol: salsa dance music, Sat/5, 8 pm, Center for World Music, Fort Mason Bldg, 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students and seniors, 848-8989

Grito: salsa dance music, Mon/7, 9:30 pm, Ashkenaz, 1317 San Pablo, Berk., 525-5054

FOLK/COUNTRY

Brad Foster & the Bonny Doon String Band: country dance music, Fri/4, 8 pm, Arlington Community Church, 52 Arlington, Kensington, \$2, 525-1931

Peninsula School Spring Fair: outdoor performances by the Small Wonder String Band, Greg Lewis, Helen and David Dudley, Herb Moore and Friends, Windsong Sounds by Larkin, Carol McCormack and Rich Bammon and the Old Crow String Band, plus games, demonstrations, crafts bazaar, mime, puppetry and specialty foods, Sun/6, 10 am-4 pm, Peninsula School, Peninsula Way, Menlo Park, \$2.50 general, seniors and children under age 3 free, 325-1584

Roy Clark Show with Buck Trent: country music, Sun/6, 2 and 11 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord, \$8.50 general, \$6.50 lawn seating, \$3.50 children ages 12 and under, 798-3311

ETHNIC

South Indian Quintet: classical South Indian music by Muthulakshmi on vina, Sriakshmi on vocals, Ashoka on flute and Glenn Gillette and Doug las Vurek on mridangam, Fri/4, 8 pm, Center for World Music, Fort Mason Bldg, 312 (third floor), Laguna at Marina, SF, ■ general or PAS voucher, \$2.50 students and seniors, 848-8989

Ravi Shankar: classical Indian and east-west fusion music on sitar, Sat/5, 7:30 pm, Fine Arts Theatre, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$7, 485-9385

Tom Heatzmaut Celebration: Jewish folk music by the Simcha Orchestra, operatic solos by Liya Kushnirskaya and Shari Levinger and Israeli songs by Cantor Itzhak Emanuel, plus folk and belly dancing, commemorating the 31st Israel Independence Day, Sat/5, 8:30 pm, Congregation Ner Tamid, 1250

MUSIC/THEATER

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manages, historical displays and Asian foods bazaar. Sun/6, 11 am-5 pm, Chinese Community Center, 3065 Middlefield, Palo Alto, free, 494-8327.

JAZZ

Foothill Fanfares ■ Jazz Singers: "Vocal Jazz Extravaganza II: Violins and Voices," with strings and rhythm section, Thurs-Fri/4, 8 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, \$3 general, \$1.50 students and seniors, 948-4444.

Cal Jazz Choir: blues, bebop and scat, directed by Michael West, with instrumental accompaniment, Fri/4, 8 pm, Pauley Ballroom, UC Berk., free, 642-7477.

Jazz Showcase: outdoor performances by the UC Jazz Combo, Interplay with Jo Canion and the Dick Conte Quartet with Ray Scott, Sat/5, 11:30 am-4:30 pm, West Plaza, Ghirardelli Square, North Point at Polk, SF, free, 796-8555.

Eddie Marshall Quartet: progressive jazz, Sun/6, 2 pm, Marina Music Hall, Fort Mason Bldg. 314 (second floor), Laguna at Marina, SF, \$2 or PAS voucher, 441-5705.

Charles McPherson Quartet: mainstream jazz, featuring saxophonist McPherson with the Larry Vuckovitch Trio, Sun/6, 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy. 1, Half Moon Bay, \$4, 726-4143.

SSU Open House Jazz Night: performances by the Billy Browning 7-piece combo, Dave Brady Octet, Dean Solden Quintet and Quatz, Sun/6, 5 pm-midnight, Student Union, Sonoma State, 1801 E. Cotati, Rohnert Park, 994, (707)795-2568.

SFSU Jazz Ensembles: works by Wayne Shorter, Horace Silver, Lyle Mays and Jim Dukay, directed by Bennett Friedman and Jim Grantham, featuring guest tenor saxophonist Noel Jewkes, Tues/8, 8 pm, McKenna Theatre, School of Creative Arts, 1600 Holloway, SF, \$3 general, \$1.50 students and seniors, 585-7174.

RECITALS

Pavarotti, Mitchell & Channing: operatic works by Massenet, Meyerbeer and Donizetti, performed by Luciano Pavarotti, arias by Meyerbeer and Puccini, performed by Leona Mitchell, and duets by Verdi and Puccini, performed by Pavarotti and Mitchell, plus songs from Herman's "Hello, Dolly!" performed by Carol Channing, with piano accompaniment by John Wustman, in a benefit for the George R. Moscone Memorial Fund, Fri/4, 6 pm, War Memorial Opera House, Van Ness at Grove, SF, \$15-\$50 general, \$200-\$500 includes post-concert reception with the entertainers, 431-1210.

Michael Lorimer: guitar recital, Fri/4, 8 pm, Dinkelspiel Auditorium, Stanford University, \$6, 497-3812.

Douglas Ischar & Rosalynn Frantz: cello-piano duos by Bach, Beethoven and Frank Bridge, Fri/4, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, \$2 students and seniors, 776-5552.

Carl Bernstein: guitar recital of works from South America and classical and original compositions, Fri/4, 8:30 pm, Marina Music Hall, Bldg. 314, Fort Mason, Laguna at Marina, SF, \$2.50 or PAS voucher, 387-6655.

Shearer & Schuchmann: pianist Barbara Shearer and cellist Burke Schuchmann in a recital of works by Shostakovich, Brahms and Bach, Sat/5, 8 pm, Community Music Center, 544 Capp, SF, \$3 general, \$2 seniors and students, PAS vouchers, 647-6015.

Lawrence Kohl: clarinet recital of works by Milhaud, Brahms, Beethoven and Martinu, accompanied by violist Ruth Sudmeier, cellist Barbara Wirth and pianist Barbara Blum, Sun/6, 2 pm, Angelico Hall, Acacia and Olive, San Rafael, free, 457-4400, ext. 236.

Jessye Norman: soprano recital, Sun/6, 3 pm, War Memorial Opera House, Grove at Van Ness, SF, \$5-\$15, 861-6240.

Don Wittig: vocal recital, accompanied by pianist Paula Butler, and oboist Bob Winn, Sun/6, 3 pm, Mendocino Art Center, Helen Schoeni Theatre, Little Lake St., Mendocino, \$3, (707)937-5818.

Leonard Shure: piano recital of works by Beethoven, Sun/6, 3 pm, Herbst Theater, McAllister at Van Ness, SF, \$8.50, 527-3622.

Carole Terry: organ recital of works by Bach, Mendelssohn, Franck and Messiaen, Sun/6, 5 pm, Grace Cathedral, Taylor at California, SF, \$2, 776-6611.

David Kelth: piano recital of works by Debussy, Brahms, Chopin and Beethoven, Sun/6, 5 pm, 2222 Broadway, SF, \$3.

David Kennedy: classical guitar concert, Sun/6, 5:30 pm, Bookplate, 2080 Chestnut, SF, free, 563-0888.

Clare Weinraub: guitar works of Renaissance, Baroque and contemporary Latin American music, Sun/6, 8 pm, Church of the Advent, 261 Fell, SF, \$3 or PAS, 285-2215.

Colin Tilney: harpsichord recital of works by Gilles Farnaby, Scarlatti and J. S. Bach, Sun/6, 8 pm, Hertz Hall, UC Berk., \$5 general, \$3 students, 642-0212.

Barbara Boylan: flute recital of works by Hindemith, Bach and Donizetti, Sun/6, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812.

Mary Setrakian ■ Ellen Limacher: recital of songs and arias, Wed/8, Annenberg Auditorium, Stanford University, free, 497-3812.

Libera: piano recital, Wed/9-Tues/15, Circle Star Theatre, 1717 Industrial Rd., San Carlos, call 364-2550 or 982-6550 (SF) for times and prices.

Tom Acord ■ Donald King-Smith: vocal and piano recital, Wed/9, 8:15 pm, Music and Business Bldg., room 1055, Cal State Hayward, free, 881-3721.

Phil Corner: "Metal and other Meditations," a lecture/demonstration using tapes, slides and

amplifiers to set up ■ performance atmosphere, presented as part of the "Speaking of Music" series, Thurs/10, 8:30 pm, Exploratorium, Bay at Lyon, SF, \$2 or PAS voucher, 563-7337.

CHAMBER

Francesco Trio: works by Schumann, Beethoven, Strauss and Mendelssohn, with guest pianist Paul Hersh, plus dance choreographed by Carol Teton, Fri/4, 8 pm, University Theatre, Cal State, Hayward, \$1, 387-9432.

SF Contemporary Music Players: works by Alberto Ginastera, Dorrance Stalvey, Jacob Druckman, featuring baritone David Rohrbaugh, cellist David Kadarach, bassist Jeffrey Levine and conductor Jean-Louis LeRoux, Sun/6, 2:30 pm, Green Room, SF Museum of Modern Art, Van Ness at McAllister, SF, \$4 general, \$2.75 students and seniors, 751-5300 or 863-8800.

Margaret Dehning, George Buckbee ■ William Dehning: songs by Hugo Wolf, Sun/6, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, \$2 students and seniors, 776-5552.

Francesco Trio: 19th Century chamber music, with Paul Hersh, Dorothy Barnhouse and Carol Teton, Sun/6, 5 pm, Hellman Hall, 1201 Ortega, SF, \$1, 564-8086.

Stanford Cornett ■ Sackbut Ensemble: works by Ewald Isaac, Ockeghem, Senfl, Gabrieli, Rautavaara and Garriquno, performed by brass ensembles, directed by Elwood Williams, Tues/8, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812.

ORCHESTRAL/CHORAL

SF Symphony: works by Haydn, Berlioz, Webern and Beethoven, featuring the Swingle Singers, conducted by Edo de Waart, Wed/2-Fri/4, 8:30 pm, War Memorial Opera House (see further), program repeats, Sat/5, 8 pm, Flint Center, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$5-\$10.50, (408)257-9555; works by Mozart, Gould and Mahler, featuring soprano Jessye Norman and baritone Wolfgang Brendel, conducted by Edo de Waart, Wed/9 and Fri/11 at 8:30 pm, Thurs/10 at 2 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400.

SF Boys Chorus: sacred and secular works, conducted by William Ballard, Fri/4, 8 pm, Fine Arts Theatre, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$5, 485-9601.

Arch Ensemble: acoustic and electronic 20th Century works by John Adams, Salvatore Martirano and Ingram Marshall, plus a multimedia piece by dancer Margaret Fisher and composer Charles Amirkhanian written especially for the ensemble, guest conducted by John Adams, Fri/4, 8:30 pm, Mills College Concert Hall, Seminary at MacArthur, Oakl. (see further); 8:30 pm, Red Branch Hall, 1133 Mission, SF, both concerts \$4 general, \$3 students, \$2.50 seniors, 841-0232.

Berkeley Pro Musica: capella works by Gesualdo, Brahms, Mendelssohn, Vaughan Williams, Copland and Frank Ahrold, in Italian, German, Latin, Spanish and English, conducted by James Setepen, Sat/5, 8 pm, St. Mark's Episcopal Church, Bancroft at Ellsworth, Berk., \$3 general, \$1.50 students and seniors.

Marin Youth Orchestra: works by Copland, Liszt, Ibert and Mendelssohn, plus a specially commissioned piece for orchestra, narrator, mono-syllabic choir and antiphonal brass choir by Robert Hughes, featuring pianist Teresa Ling and flutist Julie Witt, conducted by Hugo Rinaldi, Sun/6, 2:30 pm, Marin Veterans' Memorial Auditorium, Civic Center, San Rafael, \$2.50 general, \$1.50 students, 472-3500.

Paul Robeson Memorial Concert: performances by the Church by the Side of the Road Women's Choir, directed by Jacqueline Hairston, baritone Andrew Lacey, accompanied by Theresa Herzfeld, and violinist India Cooke, preceded by a short lecture on Robeson's concert singing career, Sun/6, 3 pm, James Moore Theatre, Oakland Museum, 1000 Oak, Oakl., \$2, 273-3401.

CCSF Symphony: works by J. B. Lully, Haydn, Gounod and Dvorak, conducted by Baruch Klein and Paul Sullivan, Tues/8, 11 am, Choral Room A133, Arts Bldg., City College, 50 Phelan, SF, free, 239-3366.

Oakland Symphony: works by Rossini and Debussy, plus Poulenc's "Gloria," featuring soloist Doris Baltzo and the Oakland Symphony Chorus, directed by Joseph Liebling, and Rodrigo's "Concierto Andaluz for Four Guitars," featuring the Romeros, preceded by an open rehearsal with lecture (Sun/6, 5:30 pm, \$2.75), concerts conducted by Harold Farberman, take place Tues/8 and Thurs/10, 8:30 pm, Paramount Theatre, 21st at Broadway, Oakl., \$4-\$9, PAS vouchers accepted, 465-6400; program repeats, Wed/9, 8 pm, Zellerbach Auditorium, UC Berk., \$4-\$9 general, \$3-\$8 students, 642-9988.

Opera Brava: Mozart's "The Marriage of Figaro," in English, fully staged and costumed, featuring soprano Georgia Prugh and baritone Richard Goodman, staged by Laurie Brent, conducted by James Campbell and produced by Marian Colwell, plays Fri-Sat, through May 12, Lafayette School Auditorium, 4545 Anza near 36th Ave., SF, \$5.50 general, \$3.50 seniors and children under age 12, 387-2030.

SFCM Opera Theater: two one-act operas, Donizetti's "Il Campanello," featuring Ed Cohn, Thom Oliver, Miyako Oshige and Susie Frankie, and Puccini's "Suor Angelica," featuring Nikki Hartlep and Wendy Hoggatt, both staged by Willene Gunn, with full orchestra, con-

ducted by Susan Webb, Fri/4-Sat/5 at 8 pm, Sun/6 at 1:30 pm, Hellman Hall, SF, Conservatory of Music, 1201 Ortega, SF, free, 564-8086.

UCLA Opera Theatre: Mozart's "Così fan tutte," in English, directed by Samuel Krachmalnick and staged by John Hall, with accompaniment by two pianos, Sat/5, 8 pm, Hertz Hall, UC Berk., \$4 general, \$2.50 students, 642-9988.

NOTES

Musical Flea Market: sell or swap all varieties of musical equipment and paraphernalia, sponsored by Sound Genesis and the National Academy of Recording Arts and Sciences, Sat/5, 10 am-5 pm, 2001 Bryant at 18th St., SF, \$1 admission, \$10 for tablespace (must reserve by Wed/2), 543-7029.

Leonard Rose Cello Workshop: a master class and lecture/demonstration, Thurs/10, 2-5 pm, Hellman Hall, 1201 Ortega, SF, \$6, 564-8086.

★ Indicates general admission of ■ or less.
—Susan Barnes

T THEATER

OPENINGS

"Male Rites": Theatre Rhinoceros presents a program of two gay one-acts: C. D. Arnold's "Downtown Local," directed by Al Fraticelli and Cal Yeoman's "Richmond Jim," directed by Guy Bishop, production opens Thurs/10 and plays Thurs-Sat, 8 pm, through May 26, 235 Page, SF, \$3 or PAS voucher, 626-1921.

"St. Louis Woman": Black Repertory Group presents the Arna Bontemps/Countee Cullen musical about ■ jockey who loses his luck after meeting a St. Louis woman, directed by Nora Vaughn and Jan Taylor Blythe, production opens Thurs/10 and plays Thurs-Sat, 8:15 pm, through June 16, 1719 Alcatraz, Berk., \$3.50, 652-2120.

"Sugar Babies": this season's Best of Broadway series kicks off with the world premiere of a musical pastiche of the burlesque era, starring Mickey Rooney and Ann Miller, production opens Wed/9 and plays Tues-Thurs, ■ pm, Fri-Sat, 8:30 pm, Wed and Sat, 2:30 pm and Sun, 3 pm, through June 9, with a preview Tues/8, 8 pm (\$1 discount), Curran Theatre, 455 Geary, SF, \$10-\$16, 673-4400.

"Krapp's Last Tape": Theatre Guild of SF presents Samuel Beckett's drama about the last tape recording of ■ 69-year-old writer, directed by Richard S. Bailey, production opens Thurs/10 and plays Thurs-Sat, 8:30 pm and Sun at 2:30 pm, through June 3, Victoria Theatre, 2961 16th St., SF, \$5-\$6, 863-7576.

"Starting Here, Starting Now": writers/performers Penn Jillette, Wier Chrissmer and Teller star in the Asparagus Valley Cultural Society production of the musical comedy revue that played for ten weeks in SF last year. The show opens Mon/7 and plays Tues-Thurs, 8:30 pm, Sun, 3 pm (\$6.50-\$7.50) and Fri-Sat, 7 and 10 pm (\$7.50-\$8.50), with previews scheduled Thurs/3, 8:30 pm, Fri/4-Sat/5, 7 and 10 pm, plus Sun/6, 3 pm (\$5.50-\$7.50), Phoenix Theatre, 430 Broadway, SF, 397-3700.

"The Little Foxes": Los Altos Conservatory Theatre presents Lillian Hellman's drama about the tyrannical woman who heads an unscrupulous family of Southerners, production opens Sat/5 and plays in repertory Thurs-Sat, 8 pm, through June 23, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

"The Threepenny Opera": Actors Ensemble presents the Bertolt Brecht/Kurt Weill musical based on John Gay's reformation play about the immoral life of the underworld, directed by Mark Rosenthal, production opens Fri/4 and plays Fri-Sat, 8 pm, through May 26, Live Oak Theatre, Shattuck at Berryman, Berk., \$3.50, 526-5760.

"The Maids": La Strada Stage Company presents the original version of Jean Genet's drama about two envious serving boys (the production uses an all-male cast, rather than the more commonly presented female version), directed by Augusta Del Zotto, production opens Fri/4 and plays Fri-Sat, ■ pm, through May 26, Pacific Ball Center, 1519 Mission, SF, \$2.50, 474-2398.

"Irene": Novato Community Players present the nostalgic musical from 1919, production opens Fri/4 and plays Fri-Sat, 8:30 pm, through May 19, Novato Community House, 906 Machin, Novato, \$4, 897-1689.

"The Ballad of the Sad Cafe": SF Repertory Co. presents Edward Albee's adaptation of Carson McCullers' novella, directed by Michelle Truffaut, production opens Thurs/3 and plays Thurs-Sun, 8 pm, through June 10, 4147 19th St., SF, \$4-\$5, 863-4859.

ONGOING PRODUCTIONS

"The Boy Friend": Presidio Players present Sandy Wilson's musical spoof of the Twenties, production plays Fri-Sat, ■ pm, plus dinner theater performances Sun/3 and Sun/20, 5:30 pm and a performance only Sun/6, 7 pm, through May 19, Presidio Playhouse, Moraga at Montgomery, Presidio, SF, \$3.50 for performance only, \$10.50 for performance and dinner (7 children), 561-3992.

"Furies": Actors Arena presents a modern Greek tragedy, ■ version of John Lewin's "House of Atreus," directed by Peter Luce, production plays Fri-Sat, 8 pm, through May 19, Mercy

Center for the Performing Arts, 3250 19th Ave., SF, \$4 general, \$3 students and seniors, 621-0213.

"Autobiography of a Pearl Diver": Magic Theatre presents Bay Area playwright Martin Epstein's tragic comedy about a middle-aged couple who speculate on the success of their long-lost son, a pearl diver, directed by Andrew Doe, the world premiere production plays Thurs-Sun, 8:30 pm, through June 3, Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors, half-price tickets.

"The Biko Inquest": the Julian Theatre presents the West Coast premiere of the Norman Fenton/Jon Blair documentary drama about the death of the South African black leader who died in the custody of Pretorian security police in 1977 and the subsequent cover-up trial by the government, directed by Richard Reinneccius and John Doyle, production plays Thurs-Sat, 8 pm, Sun, 3 pm, through May 19, 953 DeHaro, SF, \$3.50-\$4.50 or PAS voucher, cab drivers and Muni drivers admitted free, 647-8098.

"Crimes of the Heart": California Actors Theatre presents Ilene Barnes's satiric comedy starring Elizabeth Kemp, production plays Tues-Fri, 8 pm, Sat, 5 and 8:30 pm, Sun, 7 pm, through May 20, Old Town Theatre, 50 University, Los Gatos, \$4.75-\$9.75 general, student rush (five minutes before showtime) \$3.25, (408)354-6057.

"I Never Sang for My Father": Palo Alto Players present Robert Anderson's play about a father-son relationship, Fri-Sat, 8:30 pm, through May 12, plays Thurs/10, 8 pm and Sun/6, 2:30 pm, Community Theatre, 1305 Middlefield, Palo Alto, \$4.25 general, \$2.75 youth and seniors, 329-2623.

"Look Homeward, Angel": Mill Valley Center for the Performing Arts presents Kelli Frings's adaptation of Thomas Wolfe's novel, directed by Will Marchetti, Fri-Sat, 8:30 pm, through June 2, Buena Vista, Mill Valley, \$3.75

general, \$2.50 students and seniors, \$1.50 children, 383-7074.

"The Winter's Tale": Shakespeare's late comedy returns to the American Conservatory Theatre Repertory, playing Mon-Thurs, 8 pm and ■ Sat, matinee at 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 2, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"You're a Good Man Charlie Brown": the Alcazar Theatre presents a limited engagement of Clark Gesner's musical based on the "Peanuts" comic strip by Charles M. Schultz, directed by the original New York producer, Gene Persson, production plays Tues-Sat, 8 pm, plus matinees Sat-Sun, 2:30 pm and Sun, 7:30 pm, 650 Geary, SF, \$8-\$9 general, half-price for children under 12 when accompanied by an adult, 775-7100.

"Play It Again, Sam": Ross Valley Players present Woody Allen's comedy about a Woody Allen-type who gets romantic tips from Humphrey Bogart's ghost, production plays Fri-Sat, 8 pm, through May 19, The Barn Theatre at the Marin Art and Garden Center, Sir Francis Drake, Ross, \$4, 454-5597.

"He Who Gets Slapped": Berkeley Repertory Theatre presents its last production in its old theater on College Avenue, Leonid Andreyev's drama about the ill-fated love of a mysterious clown and a beautiful bareback rider, set in ■ French circus, directed by Michael W. Leibert, production plays Tues-Sat, 8 pm, Sun, 2 and 7 pm, through May 27, with ■ lecture on the play, Mon/21, 8 pm, 2980 College, Berk., \$5.50-\$8, 845-4700.

"Man of La Mancha": Willows Theatre presents the musical based on Cervantes' "Don Quixote," production plays Thurs-Sun, ■ pm, through May 26, 1975 Diamond, Concord, \$3-\$5, 798-6525.

MUSIC MARK ROSE

KFAT: HOMEGROWN COUNTRY RADIO WITH A DIFFERENCE

"Fat radio, where cowboys still puke on their boots. We're a pair of Acme roughouts in a Tony Lama world."

DJ Kathy Sullivan

In downtown Gilroy, the garlic capital of the world, where long hair can't hide the rednecks, where they sell hashpipes next to Buck knives in the corner store and the hot spot is the Hanging Tree Saloon, KFAT radio, 94.5 FM, broadcasts from an unkempt, cluttered studio above an optometrist's store. The KFAT office is diversely conceived and scruffy (some of the chairs have just three legs and Bernice the hound has full run of the place), but friendly and comfortable—a lot like the people who work there and the programming they pursue.

For more than five years, KFAT has been broadcasting its laid-back, unconventional sound to those in the Bay Area lucky enough to be able to tune in between KPFA and KSAN. Although the Fat sound is mostly progressive country, you'll hear anything from "Moose Turd Pie," by Utah Phillips, to "Hitchhiking in Guyana," by Larry Hosford, to Delbert McClintock, Tanya Tucker, the Rolling Stones or the Dillards played by jocks with personalities as individualistic as their musical taste.

In the booth, Brother Mavis is watching the needle wind around the grooves of "I Got the Horse and She Got the Saddle," by Mel Tillis. The song over, he swivels to the microphone. "Hello, all you fat-heads, this is the Fat one, KFAT, and I'm... uhhh... what is my name? I forget. Well, maybe it'll come to me after this next song," he says in a slightly affected coun-

try twang, as he scratches his head and cues in Dicky Betts.

KFAT, Gilroy's homegrown station, wasn't always this loose and offbeat. Back in 1974, Jeremy Lansman and his partner Lorenzo Milam bought the station (then KSNB) for \$160,000, considered a bargain. At the time, it was one of the lowest-power commercial stations in North America: 60 watts.

"When we bought the station, it was a technical junkyard," Lansman says. "On some days you couldn't even hear it in downtown Gilroy."

Lansman had been involved in radio since he was a teenager and, along with Milam, worked at KDNA in St. Louis and helped build KRAB in Seattle. When they bought KSNB it was your typical, middle-of-the-road, small-town country station. Lansman wanted a change. He'd been in radio long enough to know what he wanted, but he didn't want to do it himself.

So he brought in Larry Yurdin to act as a consultant in creating a station modeled after KOKE (Austin, Texas), which was a pioneer in progressive country radio. The call letters were changed to KFAT (high cholesterol radio) and the programming was updated, but after six months the station still wasn't making any money, and Lansman started seeing his investment slowly slip away. There were disagreements with Yurdin, most of the staff walked out or was fired, and Lansman had to do something fast.

"I could have put in an automation machine, run formulated music and sold the station for a profit in a couple of years," Lansman

THEATER

"Ain't It the Truth?": Eureka Theatre continues its popular midnight series with the premiere of a collaborative work by Ruth Zaporah and Robert Ernst, two East Bay performing artists. The improvisational piece focuses on two people passing through the Ages of Man, using speech, mime, dance and comedy. Production continues Fri-Sat, midnight, through May 12, 16th St. at Market. SF, \$3 863-7133.

Double-Bill: Robert Kipper directs Harold Pinter's "The Lover" and August Strindberg's "Miss Julie," which both deal with role-playing and an underlying level of sexual tension. Production plays Thurs-Sat, 8 pm, through May 26, 8 pm, Intersection Theatre, 756 Union. SF, \$4.50. 397-6061.

"The Starting Five": the Hippodrome Theatre presents an all-new production of Jon Philip Palmer's disco musical about basketball, young love and friendship. Directed and choreographed by Danny Duncan, the play continues Tues-Fri, 8:30 pm, Sat, 7 and 10 pm and Sun, 7:30 pm, through June 3, Hippodrome Theatre, 412 Broadway. SF, \$8-\$10. 982-2343.

"Hotel Paradiso": American Conservatory Theatre returns Georges Feydeau's bedroom farce to its repertory. Playing Mon-Thurs, 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through May 30, Geary Theatre, Geary at Mason. SF, call 673-6440 for performance dates.

"The Basic Training of Pavlo Hummel": Eureka Theatre presents David Rabe's award-winning drama about the making of a soldier during the Viet Nam War, directed by Richard E. T. White. Production plays Thurs-Sun, 8 pm, through May 12, Eureka Theatre, 2299 Market. SF, \$4-\$5. 863-7133.

"After Stardrive": Marina Theater presents a new musical by O-lan Shepard and Kathleen

Cramer, which examines the after-effects of a woman's intimate encounter with an alien from outer space, directed by O-lan Shepard. Production plays Thurs-Sun, 8 pm, through May 13, Fort Mason, Laguna at Marina, Bldg. 310, 3rd floor. SF, \$3.50 or PAS voucher. 421-4733.

"Fallen Angels": Los Altos Conservatory Theatre presents Noel Coward's sophisticated drama about best friends Julia and Jane, who both had an affair with the same man 15 years before. Directed by Doane Mraz, production plays in repertory Thurs-Sat, 8 pm, through June 15, L'ACT, 97 Hillview, Los Altos, \$4.50 general, \$4 students and seniors, 941-LACT.

"Little Mary Sunshine": Alameda Little Theatre presents Rick Besoyan's musical spoof, directed by Dick Shore, production plays Fri-Sat, 8:30 pm, through May 26, Altarena Playhouse, 1409 High, Alameda, call 523-1533 for ticket information.

"Hayfever": American Conservatory Theatre presents Noel Coward's comedy about the eccentric and unconventional Bliss family's weekend in the country, production plays in repertory Mon-Thurs, 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 2, Geary Theatre, Geary at Mason. SF, call 673-6440 for performance dates.

"The All Night Strut": Fran Charnas conceived, directed and choreographed this salute to the music of the Thirties and Forties, performed by four singer/dancers direct from a long engagement in Boston. Performances are scheduled Tues-Thurs, 8 pm, and Sun (\$8.50-\$9.50), 7:30 pm and Fri-Sat (\$9.50-\$10.50), 7:30 and 10 pm, an open-ended engagement, On Broadway Theatre, 435 Broadway. SF, 398-0800.

"The Visit": American Conservatory Theatre presents Friedrich Durrenmatt's drama about the

world's wealthiest woman who returns to the town that humiliated her years before, seeking vengeance. The production plays in repertory Mon-Thurs, 8 pm and a Sat. matinee 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 1, Geary Theatre, Geary at Mason. SF, call 673-6440 for individual performances.

Three Women Playwrights: One Act Theatre Company of SF presents Megan Terry's "The Ex-Miss Copper Queen on a Set of Pills," Julie Bovasso's "Standard Safety," and Lady Gregory's "The Workhouse Ward," directed by Hillary Jofee, Peter Tripp and J. D. Trow. Productions play Thurs-Sat, 8:30 pm, Sun, 7:30 pm, through May 12, Showcase Theatre, 430 Mason. SF, \$4.50-\$5.50 general, discounts for seniors, students, unemployed and PAS voucher holders, 421-6162.

"Gypsy": Contra Costa Civic Theatre presents the musical based on the life of stripper Gypsy Rose Lee, directed by Louis Flynn. Production plays Fri-Sat, 8:30 pm, through May 26, 951 Pomona, El Cerrito, call 524-9132 for ticket information.

"The Old Lady Shows Her Medals": Jack Anderson directs J. M. Barrie's play set in World War I, production plays Fri-Sat, 8 pm, in an open-ended engagement, Open Theater and Cafe, 441 Clement. SF, \$3.50, 386-3086.

"The Neon Woman": Divine, the 300-lb star of "Pink Flamingoes" and other underground "trash-chic" masquerades in Flash Storm (Divine is actually a man), in Tom Eyan's outrageous comedy, directed by Ron Link. Production plays Tues-Fri, 8:30 pm (\$8-\$10), Sat, 8 and 10:45 pm (\$9-\$10), Sun, 3:30 (\$6-\$7), and 7:30 pm (\$8-\$9), Alcazar Theatre, 650 Geary. SF, 775-7100.

"Irving Berlin in Revue": pays tribute to *continued next page*



KFAT DJ Terrell Lynn walked into the studio three years ago and asked to hear a certain record. He's been there ever since.

PHOTO BY STACY TOY

says. "The alternative was to accept the challenge."

Opting for the alternative, he got rid of Yurdin and, along with his wife, Laura Ellen Hobbs, took control of the station and the programming. It was during this period that the Fat format of programming from a progressive country base, with the freedom to roam the musical spectrum from rock and roll to gospel to bluegrass, was born.

Since moving their transmitter to Loma Prieta, 3,800 feet above sea level, and upping the power to the maximum allowable 1,150 watts, KFAT can be heard in San Jose, parts of San Francisco and the Peninsula and as far away as Petaluma and Sacramento.

Apparently, there were a lot of fatheads out there waiting for the experience they can only find at 94.5. KFAT has been on a steady climb since Lansman and Hobbs assumed control and is now financially solvent and competitive with San Jose FM rockers KSJO and KOME.

"The whole range of music and experience that you get from radio is getting narrower and narrower," Gordie, the morning DJ, says. "Radio is too predictable. People are screaming for stations like Fat."

Gordie has worked at radio stations since he was in high school but

never had the freedom to explore his broadcasting fantasies until he came to KFAT.

"I like to do anything off-the-wall or strange," Gordie says. "If it means playing the Rolling Stones after Merle Haggard, I'll do it. I'll play Fred Astaire and Ginger Rogers dancing."

Unlike other stations, at KFAT DJs are encouraged to assume full control of their programming and explore varying musical styles as long as they remain within the corpulent Fat format.

"Our basis is in progressive country rock music," explains music director Laura Ellen Hobbs. "From there there's a number of different branches to go off into. There's a way of fitting it all together so it flows smoothly, and that's what we strive for."

Rocket Man, who handles the graveyard shift on weekends, plays mostly blues. Sister Tiny, the evening DJ, says she favors "good country and western that isn't too shocked up. Emmylou Harris, Rodney Crowell, George Jones." Then there's Uncle Sherman—he runs the gamut.

"I play everything from the bizarre to the mundane, from Zappa to Roy Acuff. If you can drink beer to it, I'll play it," the late-night jock

says from under a cowboy hat big enough to hide a six-pack of Bud.

Uncle Sherman says he can appreciate the difference between KFAT and other stations. One of the DJs fired by Yurdin, he went to work at a country music station in Grand Coulee, Washington, and quickly found out how restricting spinning discs at a small town station can be.

"I got fired for playing Benny Goodman," he says. "So I called up Jeremy and said, 'Get me out of here,' and he told me to come on back." Now Uncle Sherman can wander through KFAT's 3,000-plus record library, pick out Jim Reeves or Blind Faith and feel reasonably sure of retaining his job. Uncle Sherman feels like he's found a home. "We're all pretty tight here. This is as close to being a commune without really being one," he says.

Although KFAT is known for its zany advertising spots (mention the "Fat Rodent Special" at a local lumberyard and get three mousetraps for the price of two), the station's most innovative promotion scheme has been the Fatfries, free Monday night concerts at the Keystone, Palo Alto, broadcast live by the station. Ray Campi and his Rockabilly Rebels, Mary McCaslin and Jim Ringer and the Tubes (masquerading as Cowboy Fe and the Heifer's Dream) are among the many who have played there.

A while back, when Emmylou Harris was in Santa Cruz for a concert, she tuned in to the Fat one. "She gave us a call and said she was blown away that there was still a station playing the Louvin Brothers," Gordie says. "She really liked the station and made lots of mention of it at her concert."

She liked it so much that the next time Emmylou came to town, she stopped by the station and did a two-hour guest stint as DJ.

"You are at the exception of all radio now," Gordie says. "I got a call last week from a guy in Oklahoma who was homesick for Fat. He was depressed because radio was terrible out there. You see, we have a tremendous effect on people. Fat does for you what four years did for your tennis shoes." ■

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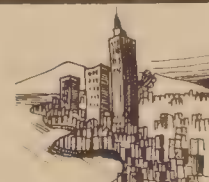


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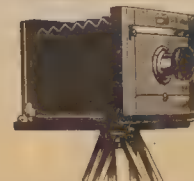
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THEATER/COMEDY/CABARET

continued from previous page

the popular songwriter to celebrate his 90th birthday, produced and directed by Barry Karon, who also performs at the keyboards during the show. production plays Thurs.-Mon. 8:30 pm. ■■■ open-ended engagement. Chi Chi Theatre Club, 440 Broadway, SF. \$6.50-\$7.50, 392-6213

"The Fantasticks": the long-running off-Broadway musical about adolescents growing up, directed by Ward Baker, plays Tues.-Fri. 8:30 pm, Sat. 7 and 10:30 pm, plus Sun. and Wed. 3 pm, through May 13. Cannery Theatre, 2801 Leavenworth, SF. \$7-\$9, 441-6800

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical, "Beach Blanket Babylon Goes Bananas," with a Snow-White-in-Tinseltown theme. Written and directed by Steve Silver, production plays Wed.-Thurs. 8 pm, Fri.-Sat. 8 and 10:30 pm, plus Sun. at 3 pm (family matinee) and 7:30 pm. Club Fugazi, 678 Green, SF. \$8-\$8.50, 421-4222

FINAL PRODUCTIONS

"Alice in Wonderland Through the Looking Glass": the former Bureau of Western Mythology had changed its name to Bay Theatre Collective. The group presents its latest production, the well-known Lewis Carroll tales, May 4-5, 8 pm, plus 2 pm Sat., Epic West, 2640 College, Berk. \$4 general, \$3 students, 658-2132

"God's Favorite": Los Altos Theatre presents Neil Simon's comedy based on the book of Job, playing in repertory Thurs.-Sat. 8 pm, through May 11, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

"Curse of the Devil's Eye, or Fast Friends Foll a Flend!": the Masquers present John Moore's melodrama, directed by Jo Camp, production plays Fri.-Sat. 8:30 pm, through May 5, 105 Park Place, Point Richmond, \$3, 233-4295

"First Breeze of Summer": Black Repertory Group presents Leslie Lee's drama about the final years of a respected old woman, who reflects on the religion and passion in her life, production plays Thurs.-Sat. 8:15 pm, through

May 11, 1719 Alcatraz, Berk. \$3.50 general, \$2 students, 994 seniors, 652-2120

SHORT RUN PRODUCTIONS

"An Evening with Golda Meir": Ania Jodelsohn stars in Shoshana Feld-Elsah's play about the former head-of-state of Israel, directed by Robert Elross, Thurs/10, 8 pm, SF Jewish Community Center, 3200 California, SF. \$5, 346-6040

"A Raisin in the Sun": East Bay Center for the Performing Arts presents the last production in its Performance for Plutocrats series. Lorraine Hansberry's play about a black family living in a Chicago ghetto, directed by Katherine Braun, opening Thurs/10 and playing Thurs.-Sat. 8 pm and Sun. at 3 pm, through May 20, 339 11th St., Richmond, call 234-5624 for tickets

■ **"Nightflash":** Playwrights Unlimited/Bay Area Playwrights Festival presents a staged reading of Edward Schneider's new play about two men and a woman in a love triangle, directed by Julie Hebert, Tues/8, 8 pm, Marina Theatre, Bldg 310 Laguna Marina, SF. free, 626-6945

"The Island": Denny Glover and Carl Lumby recreate their acclaimed roles ■ two black South African prisoners on Robben Island, written by Athol Fugard, John Kani and Winston Ntshona, the same writing trio that produced "Sizwe Bansi Is Dead," Mon/7-Tues/8, 8:30 pm, La Pena, 3105 Shattuck, Berk. \$2, 849-2568

"An Evening with Leonard Whiting": the star of the Franco Zeffirelli "Romeo and Juliet" presents a performance of prose, poetry, light drama and original material, Fri/4-Sat/5, 7:30 pm, Lissner Hall, Mills College, Seminary at MacArthur, Oakl., \$3, 632-2700

■ **Contemporary English Drama:** the New Directors Workshop presents a new work, directed by Kevin Maony, Fri/4-Sat/5, 8 pm and Sun/6, 2 pm, 2525 8th St., Berk. \$1, 548-7677

"The Trial of Yacub": Buriel Clay Theatre Company presents an ancient black myth, written by Rex Griffin and Riley Martin, directed by R. Stribling Griffin, Thurs/3-Sat/5, 8:30 pm, 762 Fulton, SF. \$3.50, 921-7976

"West Java Arts": Undang Sumarna directs dancers Pamela Rogers and Bethanie Gilbert in gamelan music and dance/theater, Sat/5-Sun/6, 8 pm, Berkeley Moving Arts, 2200 Parker, Berk. \$3, 841-2610

■ **"The Creator and the Disrupter":** the Black Repertory Group's New Arts Program presents a recent one-act folk drama by Oladipo Kalajaye, based on a Nigerian tale, starring Nigerian actor Jim Solanke in the role of the God of Creation, Obatala, May 11 and 13, 8:30 pm, 1719 Alcatraz, Berk. 994 652-2120

"Wanderings": Bear Republic Theater of Santa Cruz presents a Bay Area tour of its acclaimed play by Mark Morris and John O'Brien, directed by Michael Griggs, May 8-9, 8 pm, Julian Theatre, 953 DeHaro, SF. 647-8098, May 10-12, 8 pm, Epic West, 2640 College, Berk. 549-1844. Call theaters for ticket information

"Naval Encounters/War of Colors": Julian Theatre presents two dramas about twentieth century soldiers, the first play by Reinhard Goering, the second by Glenn Pape, directed by Richard Greene, production plays Sun.-Mon. 8 pm, through May 7, Julian Theatre, 953 DeHaro, SF. \$2 or PAS voucher, 647-8098

"Blood Wedding": drama students present Federico Garcia Lorca's expressionist folk drama, with original music by Jules Langert, directed by John Sowle, May 3-5, 8:30 pm, Angelico Hall, Dominican College, Grand off Hwy 101, San Rafael, \$3 general, \$1.50 students, 457-4440, ext. 236

"Stop the World—I Want to Get Off": USF College Players closes its season with the Leslie Bricusse/Anthony Newley musical about Littlechap, an ordinary man, directed by Robert and Pat duMee, production plays May 3-5, 8 pm, Gill Theatre, USF, Fulton at Cole, SF. \$3 general \$2 students and seniors, 666-6134

COMEDY/CABARET/CIRCUS

Whole Works Theater: the two-woman song, dance and theater/comedy troupe performs with Theatrical Reconstruction Company from

Seattle, Sat/5, The Women's Building, 18th St. at Valencia, SF. \$2.50-\$5 sliding scale, 535-1418, Fri/11, 9 pm, Whole Works Theater only, The Artemis Society, 1199 Valencia, SF. \$2.50, Sat/19, 8 pm, La Pena, 3105 Shattuck, Berk. \$3, 849-2568

Chesty Morgan: also known ■ Lilana Wajc and the "Queen of the Mountain" (her own) boasts a figure measuring 72-26-34 and that's about it at the Eros Center, Fri/4-May 17, Mitchell Brothers Theatre, ■ O'Farrell, SF. call 441-1930 for information

Circus Vargas: the largest big top tent circus in the world presents disco dancing horses, precision balancers (Senor Antonio supports the weight of his body on one finger), trapeze acts, bolo dancers, tiger tamers, wire walkers, human pyramids, high-wire motorcycle feats, elephant acts and clowns at a variety of locations around the Bay Area, May 3-6, 4:30 and 8 pm, plus 12:30 pm Sat.-Sun., lot adjacent to Concord Park-n-Shop, Willow Pass Rd at Detroit St., Concord, 676-8492, May 7-10, 4:30 and 8 pm, East of Valico Village on Pruneridge, Cupertino, (408)257-4384, May 11-14, 4 and 8 pm, plus 12:30 pm Sat.-Sun., Del Monte Shopping Center, Munras at Hwy 1, Monterey, (408)372-3202, Tickets cost \$5.75-\$8.25 general, \$3-\$5.50 children

"Glimpses": It's Just a Stage ■ women's performing troupe, presents its satirical review taken from newspaper clippings and our own lives, presented through theater, mime and song, Fri/4-Sat/5, Fri/11-Sat/12 and Fri/18-Sat/19, 8 pm, Bethany Church, 1268 Sanchez, SF. \$3 donation, 863-3254

Pickle Family Circus: the group presents a ninety-minute one-ring extravaganza of juggling, tumbling, wire-walking, clowning and six-piece circus jazz band, Sat/5-Sun/6, noon and 3 pm, Glen Park, SF. Fri/11, 2:30 pm, Sat/12-Sun/13, noon and 3 pm, Willard Park, Derby at Hillegass, Berk. \$2.50 advance general, \$1 kids, \$3/\$1.50 at the door, 826-0747

Jim Bailey: the illusionist (don't call him ■ female impersonator) recreates Judy Garland, Barbra Streisand and Peggy Lee in his show continuing nightly through May 9, 9:30 and midnight (except Mon.), Venetian Room, Fairmont

Hotel, California at Mason, SF. \$12.50-\$15, 772-5163

"Quirks": the new musical revue by humorist Gerald Nachman and Morris Bobrow, directed by George Felker III, the satirical current events show plays Fri. 8:30 pm and Sat. 7:30 and 10 pm in an open-ended engagement, Open Theatre, 441 Clement, SF. \$5, 386-3086

"There Was a Young Lady": Nepenthe Productions presents a new musical by Kenneth Vega, based on characters from Anton Chekhov plays, production plays Tues. and Wed. 8 pm through May 9, Chez Jacques, 1390 California, SF. \$3.50, 775-7574

Outrageous Beauty Contest: Theater of Human Melting presents more oddball, bad-taste beauty contests, Thurs. 9 pm, Mabuhay Gardens, 443 Broadway, SF. \$2, 526-1592

Female Impersonators: perform for tourists and others at Finocchio's with emcee Carol Wallace, the Finocchio Eve-ettes and La Vern Cummings, in four shows Tues.-Sun. (except Thurs.), at 9, 10:20 and 11:40 pm, plus 1 am, 506 Broadway, SF. \$3.50, 982-9388

■ **Black Box Theater:** Little High, ■ improvisational group, performs skits based on audience suggestions, Sun. 5 pm, the Fallout Club, 1039 Ocean, SF. free, 334-4060

The Punch Line: SF's first all-comedy nightclub featuring different stand-up comedy acts each week, Wed.-Sun. 11 pm, with additional shows Fri.-Sat. 11 pm, open mike performances follow the 9 pm show on Sun., Wed/2-Sat/5, Jack Manon, 444-A Battery, SF. \$3, 397-4336

Flash Family: presents an improvisational show of theater and comedy from audience suggestions, Thurs. 9 pm, Old Spaghetti Factory, 478 Green, SF. \$2, 421-0221

Spaghetti Jam: performs improvisational comedy skits, Fri.-Sat. 9 pm, plus a free "Midnight Show," at 11:30 pm, Jam members conduct ■ workshop on improvisational basics, Mon., 8:30 pm, Old Spaghetti Factory, 478 Green, SF. \$2, 626-8696

■ **Boarding House Comedy Showcase:** John Cantu hosts ■ seminar for laughter of other



THEATER/MIND & MATTER

people featuring open mike (Thurs.), professional comedians and drop-in guests (Fri-Sat.) shows at 9:30 pm, below the Boarding House, 960 Bush SF. free 441-4333

Mabuhay Gardens: cheap dinner show with eight coarse acts, plus dinner and a glass of wine. Fri-Sat. 8:30 pm. 443 Broadway. SF. \$4.95. 956-3315.

"The Year They Tore Down Playland-at-the-Beach": Bob Lesoine's musical multi-media show with the fire-eating snake dance, mime and magic, celebrating the old Playland, plays Sun/6. 2 pm. Chez Jacques. 1390 California. SF. \$2.50. 775-7574.

"Haven't We All Met Before?": Lucky Knuckles presents a new puppet drama for adults, starring Punch and Judy and the Devil, with music, the production opens Fri/4 and plays Fri-Sat. 8:30 pm. through May 19. Little Theater Annex. Epic West, 2640 College. Berk. \$3. 549-1844.

NOTES

*** Commedia dell'Arte:** Louise George Clubb, of UC Berk., presents a discussion on the Andreini Family and the State of the Commedia

dell'Arte in the Early 17th Century. Fri/11. 2 pm in conjunction with the "Commedia dell'Arte in Books and Prints" exhibit in the Frank V. de Bellis Collection, sixth floor, Leonard Library. SFSU, 1600 Holloway. SF. free. 469-1667.

Summer Stock Auditions: student actors and singers may audition for the four summer stock shows to be produced this summer at SFSU. Sat/5-Sun/6. 10 am-4 pm. Room 102, School of Creative Arts, SFSU, 1600 Holloway. SF. 469-1341.

"Live Mime" Lecture: Raymon Stansbury, Performing Arts, DVC, presents a lecture on mime, following a showing of the mime classic, "Children of Paradise." Thurs/3. 7:30 pm. Newman Hall, 2700 Dwight Way. Berk. \$2 donation. 848-7812.

*** "Soviet Theater Today":** is the title of a slide-lecture presented by Alma H. Law, visiting scholar from the Russian Institute, Columbia University, Thurs/3. 4 pm, 10 Evans Hall, UC Berk., free. 642-2561.

*** indicates general admission of \$1 or less.**
—Susan Shepard

M

MIND & MATTER

*** Lomi Bodywork:** a presentation about ways and effects of releasing chronic tension, Fri/4. 7:30 pm, the Yoga Studio, California at 24th Ave., SF. free. 661-1615.

"The Changing Psychology of Men and Women: beyond sex roles toward a human liberation, a symposium sponsored by the Institute for the Advancement of Human Behavior, Fri/4. 5/6:30-10 pm, Sat/5-Sun/6. 8:15 am-5:30 pm.

continued next page

MINIATURES

The museum and gallery beat

DAVID WHIPPLE AND RUPERT SNYDER: EXPEDITION at 80 Langton St., SF, through May 5.

An engaging film and photo-montage installation documents this expedition to Egypt. Apparently the artistic highlight of the trip was Whipple's climb up the Great Pyramid with ladder in hand or under foot. The 20-minute, Super-8 color film and the strikingly patterned, color photo-montages are nicely complementary. Whipple and Snyder have been collaborating for eight years and it shows.

ELMER BISCHOFF at the John Berggruen Gallery, 228 Grant Ave., SF, through May 15.

Bischoff is the dean of Bay Area abstract expressionist painters. (In addition to the Berggruen show, his work can be seen in *American Painting of the 1970s* at the Oakland Museum.) His imagery is totally abstract; we can't "read" it even as we can read Jackson Pollack's paintings as lyrical, landscape-like vistas. The colorful, energized forms sometimes suggest the mechanical—gears and levers, for instance—and there's something decidedly masculine about Bischoff's taut, muscular compositions. Although abstract expressionism is linked to the Fifties, Bischoff remains at the peak of his painterly powers.

JANET DELANEY AND RUDY LEAL at the Galeria Museo (Mission Cultural Center), 2868 Mission, SF, through May 14.

Janet Delaney's photographs are studied and calm. The colors are muted, running to tints of dusty pink, soft purple, blue and yellow. People rarely appear in these Central American studies. She's drawn to formalist views of rooms or architectural exteriors and the rubbly havoc wreaked by the Nicaraguan earthquake. One panoramic multi-print captures a boy at a crossroads where city and country meet. Delaney tends to sacrifice drama for careful observation. Nothing is lost.

Rudy Leal's water colors vary from specific views of flowers made abstract by repetition to totally abstract works based on flower motifs. The effectiveness of his paintings varies, too. Sometimes what's wrong is a matter of presentation; a lack of borders, for example, makes an all-over pattern look like wallpaper. Some of the large abstract works, on the other hand, are delightfully reminiscent of old-fashioned, book-binding end-papers. Given the limited range of imagery, Leal's part of this show is over-large.

LEON POLK SMITH: PAINTINGS AND COLLAGES

1954-77 at the Gallery Paule Anglim, 710 Montgomery St., SF, through May 12.

Leon Polk Smith's hard-edged geometric works on canvas and

paper seem like studies. He's spent years carefully addressing problems of the relationship of form, space and color. In this regard, he's like Mondrian, who he cites as an influence. Unlike Mondrian's work, his work rarely sings. It may have historical interest, but many of his minimalist-looking paintings of the Fifties have become clichés of contemporary graphic design. Rigorously simple black, white and gray collages on paper and a playful marriage of brightly-colored circular and oval canvases stand out.

PATRICIA WALL at the Dana Reich Gallery, 251 Post St., SF, through May 10.

Patricia Wall's generally small, pleasant still lifes in oil get better as they get larger. Her vases, cheeses and dolls mingle with portraits of masters like Cezanne, Manet and Botticelli. Her work owes more to Wayne Thiebaud, with whom she studied and with whom she now teaches at UC Davis. Similarities include a ripe palette, idiosyncratically colored shadows and a sometimes lush application of paint. No put down intended here. She's young, and there's not a better painter around than Thiebaud with whom to apprentice.

MIXED MEDIA at the Capricorn Asunder Gallery, 165 Grove St., SF, through May 18.

I'm wary of shows with titles like this one. While almost every contemporary artist from Carl Andre to Andy Warhol mixes his media, rarely does anyone seem to feel the need to announce it. I've seen literally dozens of shows with this name and they're usually grab bags of hodge-podge

works that rely on the manipulation of unusual materials. This show isn't precisely that, but it does look as if the Art Commission's gallery had four artists whose work didn't quite fit in with any of the other thematically or technically related exhibitions.

Lynn Gurewitz's work walks off with the show. (The other three artists exhibited are Kate Connel, Mildred Howard and John Keith Kessel.) She works in paper and natural "found objects" (branches, leaves, bones). Among her works are three extraordinarily evocative objects made from cast paper, branches and leaves. Pinkish paper has been cast into a half female torso form, breast included. Leaves are attached and colored. Her objects are supported by branches and simultaneously allude to the human body and to eagles (!). These are works of unusual intelligence and beauty.

ICE AGE ART at the California Academy of Science, Golden Gate Park, through August 31.

Ice Age Art possesses many charms, but few of them are art-related. First, there aren't many original works of art on hand. (Instead of cave paintings we get photographs of cave paintings.) Second, the original works are really ritual objects, lacking any sense of creation by individuals with distinct artistic personalities. We do, however, get some choice bits of information. For me the best was housed in a case displaying the skulls of members of two European cave-painting species: One ape-like (Neanderthal) and the other our more evolved (Cro-Magnon) ancestor. It was enough to bring out the closet anthropologist in me.

—Robert Atkins



"#28" by Elmer Bischoff, the dean of Bay Area abstract expressionist painters.

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continued from previous page

pm, San Jose Hyatt House, 1740 North First, San Jose, \$85, 851-8411

★ **The Red Sea:** a slide presentation, sponsored by Underwater Photographic Society, Fri/4, 7:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 441-5705

★ **"Superconscious Living: A New Way of Life":** a 3-class series with Swami Kriyananda, Fri/4-Sat/5, 7-10 pm, Sun/6, 5-8 pm, Palace of Fine Arts Museum Theatre, Lyon at Bay, SF, \$35, 681-6309

★ **"Free Yourself from Negative Programming":** a lecture by author Bob Hoffman, followed by dancing, Fri/4, 8 pm, Treasure, 1738 9th Ave., SF, \$4, 655-9990

★ **Everything You Always Wanted to Know About Gynecology But Were Afraid to Ask:** a class with Sadja Goldsmith Greenwood, for women of all ages including teenagers, Fri/4, 7-10 pm, Wholistic Health and Nutrition Institute, 150 Shoreline Hwy., Mill Valley, \$9, 332-2933

★ **"Energy and Environmental Impact":** a lecture by Abel Wolman, Johns Hopkins University, Fri/4, 3:30 pm, Physical Sciences Lecture Hall, UC Berk., free, 642-3734

★ **"New Religious Movements or Cults: Who Should the Law Protect?":** a Town Hall Meeting, with Jacqueline Speier, Dorothy Erlich, Jacob Needleman and Charles Garry, Sat/5, 5-8 pm, Golden Gate University, 536 Mission, SF, \$2

★ **Solar Water Heating:** a seminar presented by Phillip Caesar of Solar Center, Sat/5, 9 am-5 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$24, 383-6924

★ **"The Supreme Goal of Religion":** a spiritual renaissance conference, Sat/5, 9:30 am-5 pm, Pacific School of Religion, Scenic at LaConte, Berk., free, 849-2336

★ **Houseplant and Garden Clinic:** advice from experts, Sat/5, 10 am-4 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 441-5705

★ **Creative Awareness Day:** part of Deaf Awareness Month, includes film, workshops, short stories in sign language, social time, Sat/5, 10:30 am-6 pm, Communication Center, Presidio Library, 3150 Sacramento, SF, free, 558-5034

★ **"Ministry with People":** workshops on ministries in Criminal Justice with incarcerated Veterans and with Disabled, Sat/5, 9 am-3:30 pm, First Presbyterian Church, Dana at Haste, Berk., free, 885-6611

★ **"Is Your Job Making You Sick?":** an occupational hazards workshop, Sat/5, 9 am-4 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$8, 441-5705

★ **Self-Healing Class:** a practical course designed to assist you in taking charge of your health, with Betsy Blakelee, Sun/6, 11 am-5 pm, 2907 Claremont, Berk., \$25, 849-3700

★ **"Jung, Casriel and Active Techniques in Psychotherapy":** a lecture by Dr. Salter, Sun/6, 2 pm, Feeling Therapy Center, 3216 Fillmore, SF, free, 391-7257

★ **Architectural Walking Tours:** three walking tours of Pacific Heights, Telegraph Hill, North Beach and Financial District, Sun/6, 12:30, 1 and 1:30 pm, Heritage, 2007 Franklin, SF, \$3, 441-3046

★ **Prenatal Classes:** with Therese Sandoval, begins Sun/6, 7-9 pm, Holistic Childbirth Institute, 1623 Tenth Ave., SF, \$45, 664-4900

★ **"The Use of Radioisotopes in Diagnosis of Heart Disease":** a lecture by Dr. Elias H. Botwinick, UCSF, Sun/6, 2 pm, the Exploratorium, 3601 Lyon, SF, free, 563-7337

★ **Nutrition for Optimum Health:** a panel discussion on current information in health promotive nutrition, Mon/7, 7:30 pm, SF Jewish Community Center, 3200 California, SF, \$2, 50-346-6040

★ **Stress in Intimate Relationships:** an exploration of stressors involved in relating to others, with Charles Harris and Hanna Levenson, Mon/7, 7:30-9:30 pm, University Center, USF, Golden Gate at Parker, SF, free, 666-6801

★ **Gay Awareness Week:** a series of events at UC Berk., Gay Cultural Fair, Mon/7, 11 am-1 pm, Sproul Plaza, "An Evening with Gertrude Stein," starring Pat Bond, 8 pm, Wheeler Auditorium, \$2.50 general, \$2 student, 642-6942

★ **Organization and Time Management:** a 4-week class with Christine Cavanaugh, begins Mon/7, 7-9 pm, Women for Women Education Center, 421 Locust, SF, \$50, deposit \$10, 668-7112

★ **Treasures of Tut-Ankh-Amun:** a slide lecture by Elfriede Preger, Mon/7, Parkside Library, 1200 Taraval, SF, free, 566-4647

★ **How to Dress for Success:** a fashion show for men and women, job information, course and program information, Mon/7, noon-1 pm, Downtown Community College Center, 800 Mission, SF, free, 239-3082

★ **Heart Saver Course:** a class in cardiopulmonary Resuscitation (CPR), Tues/8, 6-9 pm, Telegraph Hill Neighborhood Center, 660 Lombard, SF, free, 421-6441

★ **"Monumental Bank Buildings of SF":** a slide discussion by Charles Hasbrouck, Tues/8, 7:45 pm, Haas-Lillenthal House, 2007 Franklin, SF, \$1, 441-3000

★ **Introduction to Sales:** a job survival workshop, with Miranda Coffey, Tues/8, 5:30-7 pm, W.O.E., 127 Montgomery, Room 304, \$5, 982-8963

★ **"Childhood and Youth of the Boy-King":** a lecture on Tutankhamun by Dr. John Cooney, Cleveland Museum of Art, Tues/8, 7:30 pm, Wed/9, 2:30 and 7:30 pm, Trustees' Auditorium, de Young Museum, Golden Gate Park, SF, \$6, 387-9432

★ **Sexuality and Communication:** a singles relationship seminar, with Charles Fracchia, Tues/8, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

★ **"The Church and Politics":** two lectures by Enda McDonagh, University of Notre Dame, "Northern Ireland," Tues/8, 4 pm, and "Rhodesia," Thurs/10, 4 pm, 160 Boalt Hall, UC Berk., free, 642-3734

★ **"Survival Techniques. Part III. Psychological":** a lecture of interest to all unemployed and underemployed scientists and engineers, Tues/8, 7-9 pm, Story Room, Public Library, Kiltredge at Shattuck, Berk., free

★ **Heart Health Symposium:** two presentations, Tues/8, 7-9 pm, Conference Center, Presbyterian Hospital, 2333 Buchanan, SF, and Wed/9, 7-9 pm, Ballroom, French Hospital, 490 Sixth Ave., SF, free, 563-4321, ext. 2231

★ **Rock Climbing for Women:** a discussion of climbing as a means of power and raising self-esteem, sponsored by Women in the Wilderness, Wed/9, 7:30-9:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 982-4588

★ **"Indians and the Andes: the Inca Trail":** a slide show with Valentine Atkinson, Wed/9, 8:30 pm, Sierra Designs, 4th St. at Addison, Berk., free

★ **Women Over Forty and Options:** a talk by Milo Smith of Displaced Homemakers Center, Mills College, Wed/9, 7 pm, St. Francis Lutheran Church, 152 Church, SF, free, 221-2219

★ **Tax Sheltered Investments:** a world of money lecture for the consumer and investor, Wed/9, 7-10 pm, College of Natural and Physical Environment Student Lounge, Indian Valley Colleges, Ignacio Blvd., Novato, \$3.50, 883-2211

★ **"Living Better Longer":** a financial health seminar, with Judith Levine, Collin Quock M.D. and Roy Stenberg, Wed/9, 11 am-2 pm, SF Heart Association, 421 Powell, SF, \$6.50, includes lunch, 433-2273

★ **How to Handle Sex Harassment:** learn what to do about it, conducted by W.O.E. Workshops leaders, Wed/9, 5:30-7 pm, W.O.E., 127 Montgomery, Room 304, SF, \$5, 982-8963

★ **Military Provinces:** the Roman army and its role in the Roman Empire, a lecture by James Frank Gilliam, Wed/9, 8:10 pm, 155 Dwinelle Hall, UC Berk., free, 642-3734

★ **Celebrations:** conversations on values with Professor Scott Hope, SFSU, Wed/9-Wed/30, 7:30 pm, Seventh Avenue Presbyterian Church, 1329 Seventh Ave., SF, free, 989-6097

★ **Pacific Kaleidoscope:** a multi-media journey into the underwater world, presented by the Oceanic Society, with Mark Gibson, Wed/9, 1 pm, Fireman's Fund Forum, 3333 California, SF, \$1.50, 431-5411

★ **Fujiyama to Kilimanjaro:** backpacking around the world, a slide talk by Eric Brill, Wed/9, 7 pm, Marina Library, Chestnut at Webster, SF, free, 346-9336

★ **Personal Safety:** a slide talk and movie with Officer John Murphy, SFPD, Wed/9, 3 and 7 pm, Excelsior Library, 4400 Mission, SF, free, 586-4075

★ **Portugal and the Sea:** a slide lecture by Ray and Alice Buchholz, Thurs/10, 7:45 pm, Montclair Recreation Center, 6300 Moraga, Oakl., free, 273-3091

★ **Glamour and Fashion Photography:** a new 4-week class given by professional photographer Bernie Lustgarten, begins Thurs/10, 7:30 pm, Photography Center, 50 Scott, SF, \$20, 558-4268

★ **The Laws of Natural Healing:** a lecture demonstration about specific laws of natural healing, with Dana Ullman, Thurs/10, 7:30 pm, Wholistic Health and Nutrition Institute, 150 Shoreline Hwy., Mill Valley, \$6

★ **Care for People Who Are Dying:** a discussion on ways to transition from life to death, with the President of the Hospice of Marin, William Lamers, M.D., Thurs/10, 11 pm, Lucile Stern Community Center, 1305 Middlefield Road, Palo Alto, \$2, 324-1964

★ **"The Symbolic Approach of Carl Jung: A Contemporary Psychology":** a lecture by Dr. William Goodheart, Thurs/10, noon-2 pm, Room 1203, Art and Education Bldg., Cal. State, Hayward, free, 881-3721

★ **Solar Energy Now:** a slide lecture by Otto Smith, UC Berk., sponsored by the Farallones Institute, Thurs/10, 11 pm, Fort Mason Center, SF, Laguna at Marina, SF, \$1, 776-0265

★ **Fundraising for Small Organizations:** a 4-week course, with Brad Lapin, sponsored by Media Alliance, begins Thurs/10, 7:30-9:45 pm, Fort Mason Center, Laguna at Marina, SF, \$46, 441-2557

★ **"The Jewel of Enlightenment":** an intensive training session, with Osel Tendzin, sponsored by Dharmadhatu, Thurs/10-Fri/11, 7 pm, Sat/12-Sun/13, 9 am, Buddhist Church, 1881 Pine, SF, \$60, 863-6578

★ **Cesarean Births:** a discussion with the Cesarean Birth Council, Thurs/10, 2 pm, SF Women's Health Center, 3789 24th St., SF, \$2, 282-6999

★ Indicates general admission of \$1 or less.
—Harriet Salley

R

RADIO

FRIDAY/4

★ **World Championship Tennis Finals:** from Dallas, Texas, with sportscaster Ed Engles, 2:50 and 9:50 pm, KCBS 740 AM

★ **"The Classics":** scenes from the Odyssey, Oedipus, At Colonus, Eumenides and Lysistrata, 4 pm, KOED 88.5 FM

★ **Jazz Revisited:** "Borrowed Themes"—

DANCE

JANICE ROSS

IRINI NADEL: A VICTIM OF HER OWN CANDOR



Irini Nadel is
a strong and polished performer.

IRINI NADEL, "STRINGS TOO SHORT TO SAVE," Laney Theatre, Laney College, Oakl., April 21-22.

Before she began doing solo concerts of personal dance/theater, Irini Nadel headed Footloose, Berkeley's leading modern dance company. Nadel recently presented a section of her "Strings Too Short to Save," a work that exemplifies the new form of personal theater she has been working in for the last few years.

The opening of "Strings" is intentionally disarming. Wearing an oversized red vest, baggy pants and suspenders, Nadel saunters onstage and begins talking. She talks about the roles of the audience and performer and how our watching her and getting to know her through movements constitutes a "relationship." She runs, stops and slowly sinks to the ground as she speaks. "You've got your role and I've got mine," she tells us, "and sometimes it works and sometimes it doesn't."

Despite her pretensions to the contrary, something about Nadel's whole attempt to demystify the viewer-performer schism seems disingenuous, as if talking about performing candor sufficed for demonstrating it.

In the course of "Strings," Nadel alternates between very structured phrases of movement and slow Samurai-like posturings as she coos and drones unintelligibly. Although much of her material is clearly improvised, the deliberate cleverness of some of it and the slick pacing of transitions from form to formlessness suggest a very conscious attention to the overall "look" of the work. Paradoxically, Nadel seems to be performing "not performing."

Technically, Nadel has always been a strong and polished performer and someone with a tremendous sense of formal presence onstage. This natural formality is better suited to those sections of "Strings" where she really dances—like her final high-kicking floppy dance to a Scott Joplin rag—than it is to her self-confessional ramblings about her grandmother, her hiking boots and her fears.

In "Strings," Nadel becomes a victim of her own candor. One of the dilemmas of the stage is that to intend to be ingenuous and not succeed is far worse than to have never attempted at all. Ironically, Nadel seems not to understand that she is far more endearing when she just dances than when she deliberately tries to endear herself to the audience by doing something such as walking on her hands like a seal. ■

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RADIO/KIDSTUFF/FILMS

Glenn Miller plays Duke Ellington's theme and Mildred Bailey sings Bob Hope's. 5 pm, KALW 91.7 FM

Giants: vs. New York Mets in SF, 7:15 pm, KNBR 680 AM

SF Symphony Orchestra Live: performs Haydn's "Le Soir Symphony #8 in G," Berio's "Sinfonia," Webern's "Variations for Orchestra," and Beethoven's "Symphony #2 in D, Op. 36," conducted by Edo de Waart, 8:30 pm, KKHI 95.7 FM and 1550 AM

SATURDAY/5

World Championship Tennis

Finals: from Dallas, Texas, 6:50 and 7:50 am, KCBS 740 AM

In Depth: Ira Glasser, the new executive director of the ACLU, talks about the military draft, strip searches, censorship of the Progressive's H-bomb article and the movement to call a constitutional convention, 8:30 am, KCBS 740 AM

Have You Heard/Aurora: Hans Christian Andersen's tale "The Little Nightingale," told by Aurora, 9:30 am, KALW 91.7 FM

Kentucky Derby: hourly reports from the 105th running of the Kentucky Derby broadcast live from Churchill Downs, Kentucky, 9:40 am, KKHI 95.7 FM and 1550 AM

Chicago Lyric Opera: performs Puccini's "Madame Butterfly," with soloists Yasuko Hayaishi, Giorgio Merighi, Elena Zilio and Angelo Romero, conducted by Riccardo Chailly, 11 am, KKHI 95.7 FM and 1550 AM

Soccer: San Jose Earthquakes vs. Vancouver, 7:45 pm, KXRX 1500 AM

Brahms's Birthday Program: features "Serenade #2," "Symphony #2," "Works for Organ," "Four Serious Songs," and "Quintet, Op. 34," 8 pm, KUSF 90.3 FM

Jazz Alive! jazz composer, keyboardist Chick Corea with guest Woody Herman, pianist Herbie Hancock and vibraphonist Gary Burton, 8:05 pm, KALW 91.7 FM

The Goon Show: rib-tickling radio drama in burlesque from the 50s starring Peter Sellers.

Harry Secombe and Spike Milligan in this week's episode, entitled "The Great Bank of England Robbery," 10 pm, KALW 91.7 FM

Gaelic and Irish Music Poetry: with Studs Terkel, George Drury, Kathy Cowan and Katie Joyce, 10:06 pm, KCBS 740 AM

SUNDAY/6

Gaelic Games: Irish games direct from Donnybrook, Dublin, Ireland, via Radio Telefis Eireann, 7:20 am, KALW 91.7 FM

World Championship Tennis

Finals: from Dallas, Texas, 11:50 am, KCBS 740 AM

NPR Recital Hall: renowned pianist Ralph Votapek performs Haydn, Brahms, Bartok and Ravel, recorded in Michigan, noon, KCSM 91.1 FM

Giants: vs. New York Mets in SF, 12:45 pm, KNBR 680 AM

Sunday Night Opera: features Nielsen's "Saul and David," performed by soloists Boris Christoff, Elisabeth Soederstrom, Alexander Young, Willy Hartmann, Kim Borg and Michael Langdon, the John Alldis Choir and the Danish Radio Symphony Chorus and Orchestra, conducted by Jascha Horenstein, 11 pm, KKHI 95.7 FM and 1550 AM

Ted Nugent: an exclusive interview on the Livewire show, 9:10 pm, KSJO 92 FM

Outcasts Show: with Norman Davis spotlights all the new releases in the "new wave" and "punk" genre, 10 pm-2 am, KSJO 92 FM

MONDAY/7

Ralph Warner: visits with Jim Eason to discuss how to form a profit and non-profit organization, 3:05 pm, KGO 810 AM

Blues by the Bay Show: with host Tom Mazzolini features Little Willie Littlefield, blues pianist, live, 11:45 pm, KPFA 94.1 FM

TUESDAY/8

Senate Nuclear Regulation Subcommittee

tee Chairman Senator Gary Hart (D-Col.) is guest speaker at the National Press Club Luncheon, live from Washington, 10 am, KQED 88.5 FM

Giants: vs. Montreal Expos in SF, 7:15 pm, KNBR 680 AM

Art of American Winemaking: a report on the winemaking industry throughout the country, 4 pm, KQED 88.5 FM

WEDNESDAY/9

Marion McPartland's Piano Jazz: Mary Lou Williams offers her "Mini-History" of jazz from boogie woogie to modern, 8:30 am and 5 pm, KALW 91.7 FM

Soccer: San Jose Earthquakes vs. Detroit, 4:45 pm, KXRX 1500 AM

Giants: vs. Montreal Expos in SF, 11:45 pm, KNBR 680 AM

Sears Radio Theatre: Mystery night with host Vincent Price features "The Assassin," starring Ivor Barry, Antoinette Bower and Shepard Menken, Interpol knows that an Italian terrorist who uses the name Grappa is planning an assassination but they have no idea who Grappa is, 8:06 pm, KCBS 740 AM

THURSDAY/10

Giants: vs. Montreal Expos in SF, 12:45 pm, KNBR 680 AM

Folk Festival U.S.A.: "Viva Chile!" back by popular demand, a repeat of the program of music by two Chilean groups, Inti-Illimani and Quilapayun, featuring poetry by the late Victor Jara, 9 pm, KCSM 91.1 FM

NOTE

Audio Production Courses: for those with little or no experience, sponsored by the Haight Ashbury Community Radio, seven-week courses begin May 17 and 19, 618 Shrader, SF 94117, \$35, 752-5750

— Fiona Mackenzie

K

KIDSTUFF

★ **Annual Track Meet:** sponsored by Town School for Boys, Fri/4, 8 am-2 pm, west end of Polo Field, Golden Gate Park, SF, free, 558-4268

★ **Talent Showcase:** SF Recreation and Park Department presents a talent show for children 8-17 years of age, Sat/5, 1 pm, Marina Junior High School Auditorium, Fillmore at Chestnut, SF, free, 558-3601

★ **Pitch, Hit and Run Competition:** East Bay youngsters, age 9-12 years, can test baseball skills, Sat/5, 2-5 pm, Greenman Field, 1390 66th Ave., Oakl., free, 273-3091

Children's Concert: a formal concert by the Marin Youth Orchestra, Sun/6, 2:30 pm, Marin Veterans Memorial Auditorium, Civic Center, San Rafael, \$1.50, 456-0800

Spring Learning Fair: provides both adults and children with many opportunities to experience and participate in various learning activities, Sun/6, 10 am-4 pm, Peninsula School, Peninsula Way, Menlo Park, \$2.50, 325-1584

PARENTING

The Many Faces of Depression: talk by Dennis Dow, for single parents interested in meeting new people, childcare available, Wed/

9, 7-9 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, \$2, 334-7474

★ Indicates general admission of \$1 or less. — Harriet Salley

O

OFFBEAT MOVIES

ASHKENAZ: BEAUTY AND THE BEAST (Jean Cocteau, 1946), with Jean Marais and Josette Day, **BLOOD OF A POET** (Jean Cocteau, 1930), **TRIP TO THE MOON** (George Melies, 1902), plus **CONQUEST OF THE POLE** (George Melies, 1912), 9 pm, Sat/5, 1317 San Pablo near Gilman, Berk., \$2 adults, \$1 children, 525-5054

CINEMATHEQUE: "Steve Dworkin in Person" introduces his film **DEATH AND THE DEVIL** (1973, West Germany), with Charles Regnier, Carola Regnier, Brigitte Rau, Matthias Von Spallart and Ulla Larson, 8 pm, Sun/6, "Abigail Child in Person," introduces **SOME EXTERIOR PRESENCE** (1977), **DAYLIT TEST SECTION** (1978), **PERIPETEIA I and II** (1977), **PACIFIC FAR EAST LINE** (1978), plus **ORNAMENTALS** (1979), 8 pm, Thurs/10, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486

COLLEGE OF MARIN: 8½ (Federico Fellini, Italy), 8 pm, Fri/4, **WOMAN IN THE DUNES** (Japan), 8 pm, Fri/11, Olney Hall, Laurel at Sir Francis Drake, Kentfield, \$3, 485-9385

continued next page

WOODY ALLEN
DIANE KEATON
MICHAEL MURPHY
MARIEL HEMINGWAY
MERYL STREEP
ANNE BYRNE

MANHATTAN

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OFFBEAT MOVIES

continued from previous page

DE ANZA COLLEGE: "Armchair
Traveler Film Series." features **VIRGINIA**,
narrated in person by filmmaker Russ Potter. 7:30
pm, Sun/6, Flint Center, 21250 Stevens Creek
Blvd., Cupertino. \$3.50 general at the door, \$3 in
advance. \$2.50 students and seniors at the door.
\$2 in advance. (408)996-4817.

FIREMAN'S FUND FORUM:
"Benefit to Help Finance Ballet Celeste's Trip to
Aberdeen, Scotland." features **ROMEO AND
JULIET**, with Margot Fonteyn and Rudolf Nure-
yev. 2 and 7 pm, Sat/5, 3333 California, SF, for
ticket information call 731-7755.

FRENCH FILM CLUB:
**COMPARTIMENT TUERS (THE SLEEPING
CAR MURDER)** (Costa Gavras, 1965), with
Simone Signoret, Yves Montand, Michel Piccoli
and Jean-Louis Trintignant. 7:30 pm, Mon/7, Rm.
252, McLaren Hall, USF, Cole and Fulton, SF.
\$1.50 general, \$1 students and seniors. 771-
2218.

INTERSECTION: POETRY FILMS, by
internationally celebrated poets features works
by Lawrence Ferlinghetti, Kenneth Patchen,
Gregory Corso, T. S. Eliot, Denise Levertov, Anne
Sexton, Carl Shapiro, Leonard Cohen, Lewis

Carroll, Mark Van Doren and Diane Wakoski. all
from the first three Poetry Film Festivals. 8 pm,
Sun/6, 756 Union, SF. \$2 adults, \$1 children. 397-
6061.

LANEY COLLEGE: "Golden Age
of American Films, 1931-1951." features
SUNSET BOULEVARD (Billy Wilder). 7 pm, Mon/7,
Theater, 900 Fallon Oaks, free. 835-5250.

80 LANGTON STREET: "Films by
New York Filmmaker Ken Jacobs." features **THE
DOCTOR'S DREAM, URBAN PEASANTS**,
home movies in the 30s with Yiddish music, plus
**EXCERPTS FROM THE RUSSIAN
REVOLUTION**, in 3-D with standard projection. 8
pm, Sat/5, 80 Langton, SF. \$2 general, \$1 mem-
bers. 626-5416 Tues., Thurs and Fri., 1-5 pm.

LA PENA: "Forty Days and Nights of Fund-
raising Films." features **CHUQUIAGO** (Antonio
Eguino, Bolivia), Chuquiago is the Indian name for
Bolivia's capital city, La Paz. The various races
and social classes are segregated by the city's
unique topography, which provides a unique
background for the film narrative. 8:30 pm, Thurs/
10, **BLACK ORPHEUS** (Marcel Camus), a retel-
ling of the legend of Orpheus and Eurydice in a
modern setting, a black section of Rio de Janeiro.
8 and 10 pm, Fri/11, 3105 Shattuck, Berk. \$2.
849-2568.

★ NEW COLLEGE: "Films of Charlie
Chaplin." features **KID AUTO RACES AT
VENICE** (1914), **BUSY DAY** (1914), **THE RINK**
(1916), **EASY STREET** (1917), plus **ONE A.M.**
(1916), 7:30 pm, Fri/4 and Sun/6 Library 777
Valencia between 18th and 19th Sts. SF. \$1.50
adults, \$1 children. 626-1694.

NEWMAN HALL: "A Festival of
Fools." features **PAROUSIA**, a new Greek short.
THE CLOWNS (Federico Fellini), plus Keaton
and Chaplin 2-reelers. 7:30 pm, Thurs/10, 2700
Dwight Way, Berk. \$2. 848-7812.

★ NOE VALLEY CINEMA:
"Surreal Dreams." features **SALOME** (Charles
Bryant, 1922), with Alla Nazimova stylized ver-
sion of the Oscar Wilde play, based on drawings
by Aubrey Beardsley, **RAIN** (Joris Ivens, 1929,
Netherlands), impressionistic study of a rain
shower, **GHOSTS BEFORE BREAKFAST** (Hans
Richter, 1926, Germany), famous abstract film
with absurd juxtapositions, **ENTRACTE** (Rene
Clair, 1924, France), with Erik Satie, Francis
Picabia, Marcel Duchamp and Man Ray, famous
dada-surreal classic, inanimate objects have a
will of their own, plus **FALL OF THE HOUSE OF
USHER** (James Watson, 1929), Edgar Allan Poe's
erie tale, 8 pm, Fri/4, "Cartoon Favorites,"
features **SINBAD THE SAILOR** (Max Fleischer,

PICK OF THE FLICKS

MANHATTAN. Woody Allen keeps
stretching himself, and this time he
comes within a hairsbreadth of great-
ness. The film is a fugue of messy love
relationships, measured against
George Gershwin's majestic musical
romance with the mythical isle of Man-
hattan. Among other things, this is the
ultimate New York-as-a-state-of-mind
movie. By turns hilariously and pain-
fully funny, Allen's vision builds to
nothing less than a comic's affirmation
of life. Beautiful performances by
Allen, Diane Keaton, Mariel Heming-
way, et al. Highly recommended. At the
Regency 2, SF.

THE CHINA SYNDROME. An appal-
lingly timely anti-nuke thriller. My fa-
vorite Jane Fonda performance since
Kluge.

COMING HOME. Oscar wins for
Fonda and Jon Voight have given this
love story-cum-Vietnam statement a
second lease on life.

**THE LAST WALTZ and MONTEREY
POP.** Seen together, these movies
read like the joyous beginning and the
elegiac end of the filmed rock concert.
At the U.C. Theatre, Berkeley, on May 4.

FEMMES FATALES and DESPAIR.
One of the most provocative and witty
double bills in town. Bertrand Blier's
surreal comic nightmare about the bat-
tle of the sexes takes us deeper inside
a certain paranoid male point of view
than a lot of people may want to go, so
stand forewarned. Fassbinder's punk-
meets-pun film of the Vladimir Nabokov
novel *Despair* (with screenplay by
Tom Stoppard) is for those with an ap-
preciation of the baroque. At the Four
Star Theatre, SF.

A LITTLE ROMANCE. Pretty goody
schmaltz. Puppy love is helped along
by intoxicating European settings and
the ministrations of a charming old
French scoundrel (Laurence Olivier,
mugging to high heaven). Director
George Roy Hill seems to have tem-
porarily forsaken the machine-made
perfection of his box-office triumphs
(*Butch Cassidy, The Sting*) in favor of
a more genial, offhand, idiosyncratic
style (akin to Hill's early *The World of
Henry Orient*—also about teenagers).
With Paris as its base, this is Hill's early
Truffaut movie. Opening soon.

HAIR. Was anyone looking forward to
a movie version of this particular mus-
ical at this particular time? And yet,
Hair on screen works surprisingly well,
thanks to director Milos Forman's
gently satiric touch and Twyla Tharp's
dazzling choreography. The play's
hippies have been stripped of nobility
and reconceived as clown-heroes
roaring with id energy and playfully ex-
tolling the virtues of a child's view of
anarchy. *Hair*'s Sixties thrill is gone;
what's left is a larky, inconsequential
entertainment. At the Regency I, SF.

HARDCORE. Paul Schrader's engros-
sing schematic study of porno, with



Laurence Olivier hams it up in
"A Little Romance."

George C. Scott's mid-West Calvinist
exposing the underbelly of the root-
less, anything-goes California lifestyle.
Writer-director Schrader never seems
to know how to end a picture and this
one is no exception. Playing with *The
Yakuza*, a Schrader-scripted film, at
the York Theatre, SF on May 4.

**THE 14th INTERNATIONAL TOUR-
NEE OF ANIMATION.** A rich two-
hour survey—with works ranging in
style from simple line drawings that
move to clay animation to cut-outs to
pixillation (a technique by which real
objects, people or events are photo-
graphed so that the illusion of contin-
uous real movement is broken). In-
cluded among the 21 films from seven
countries is the wonderfully macabre
Special Delivery, this year's Academy
Award winner. The Tournee will be
shown May 8, 9, 10 and 11 at SF's
Herbst Theatre.

**PERCEVAL and THE MARQUISE
OF O.** Two films by the uncomprom-
ising classicist Eric Rohmer, both of
which seem to divide audiences into
lovers and haters. When Rohmer
makes a period piece he leaves his
modern sensibility behind and asks us
to do the same. *Perceval* is a scrupu-
lously stylized version of the legend of
the Holy Grail, *The Marquise of O* an
absurdities-of-19th-century-morality
rendering of the novella by Heinrich
von Kleist (the book that dear old
Goethe deemed "sick"). At the U.C.
Theatre, Berkeley, on May 7.

THE SEVEN SAMURAI. A group of
Samurai defend a Japanese village
against bandits in Akira Kurosawa's
1954 action masterpiece—a stag-
gering celebration of physical force. To
be shown in its complete 208-minute
version in Wheeler Auditorium, Berke-
ley's UC campus, on May 9. Also
recommended are Kurosawa's nature
epic *Dersu Uzala*, screening at S.F.'s
York Theatre on May 7, and his *Ikiru*, a

piercing meditation on approaching
death, to be shown at Berkeley's Pa-
cific Film Archive on May 7.

**UNFAITHFULLY YOURS and THE
SIN OF HAROLD DIDDLEBOCK.**

Two films by producer-writer-director
Preston Sturges. (*The Lady Eve, Sul-
livan's Travels*), a free-wheeling
genius of American comedy if ever
there was one. The 1948 *Unfaithfully
Yours* offers Rex Harrison in the role of
a great symphony conductor plotting
his wife's murder to the beat of Tchai-
kovsky, Rossini and Wagner. Every
element of this comedy is as suave and
polished and funny as Harrison's per-
formance. I haven't seen *The Sin of
Harold Diddlebock* (1947), but this
James Agee-touted collaboration
between Sturges, Harold Lloyd and
Howard Hughes sounds too intriguing
to pass up. At Berkeley's Pacific Film
Archive on May 6.

THE MYSTERIOUS LADY. A vault
print of a rare 1928 silent film starring
Greta Garbo as a Russian spy. I
haven't seen this one either, but it
seems like a good bet for film buffs and
Garbo fans. To be shown at 1 pm on
Sun, May 6, at the Castro Theatre, SF,
as part of their Silent Classics Series.
(There will be live organ accompani-
ment.)

AN OUTCAST OF THE ISLANDS.

Another offering of Berkeley's Pacific
Film Archive. Certainly the best movie
ever made from a Joseph Conrad
novel, this 1952 Carol Reed film subtly
pits civilization against savagery. The
film gives civilization its due in a way
that Peter Weir's *The Last Wave* (now
at the Bridge, SF.) with its apocalyptic
noble-savagery, never does. (I'm less
than hot on the Australian Weir's films
—they seem to me all ominous mood,
like slowed-down Nicholas Roeg films.
Yet some people like *The Last Wave* a
lot, and there's certainly visual plea-
sure to be had from Weir's enigmatic
Picnic at Hanging Rock: all those
sexually charged David Hamilton-like
shots of teen-age girls in white lace lan-
guishing in the woods. *Picnic at
Hanging Rock* can be seen at the Lu-
miere, SF.)

WIFEMISTRESS. A borderline rec-
ommendation, this Marco Vicario
comedy-romance is a fair example of
commercial Italian film-making. Re-
pressed bed-ridden wife Laura Ant-
onelli thinks her autocratic husband
Marcello Mastroianni is dead, and so
she promptly starts to LIVE! This
means that she spends about as much
time in bed as before, but now she's
not alone. Meanwhile, the on-the-lam
husband is holed up next door, peeking
through the shutters, watching her
every erotic move—a cuckolded
voyeur. Antonelli has goddessy charis-
ma and Mastroianni comic finesse.
The main obstacle to our enjoyment: a
simply, florid music theme that, in the
worst Max Steiner tradition, returns
again and again—AND AGAIN. At the
Stage Door, SF.

—Robert DiMatteo

MICRO-FILMS

1936), with Popeye, features multi-plane effects. **BETTY BOOP'S BIRTHDAY PARTY** (Max Fleischer, 1933), **CAPTAIN GROGG** (1933, Sweden), **FELIX WHOOS WHOOP** (Pat Sullivan, 1927), with Felix the Cat. **RUSSIAN RHAPSODY, YOU DON'T KNOW WHAT YOU'RE DOING** (Hermon-ising), **PRACTICE MAKES PERFECT** (Charles Mintz, 1936), with Scrappy, **THANK YOU MASKED** (Lenny Bruce, 1969), **SUMMERTIME** (Ub Iwerks, 1934), **DAFFY DOC** (Bob Clampett, 1940), plus **TWEET AND SOUR** (Fritz Freling, 1955), 8 pm, Fri/11, James Lick Auditorium, 25th St at Noe, SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354

PARAMOUNT THEATRE: **NATIONAL EDUCATIONAL FILM FESTIVAL AWARDS NIGHT**, the culmination of the annual judging of educational films, filmstrips and slide presentations in various categories, 7:45 pm, Fri, 4, 2025 Broadway, Oakland, for ticket information call 465-6400

SF JEWISH COMMUNITY CENTER: "Arts in the Image of Man Series," features an evening of Super 8 films presented by Off-the-Wall Cinema, 8 pm, Tues/8, 3200 California, SF, \$3 public, \$2 members, 346-6040

★ **SF PUBLIC LIBRARY:** "Creative Awareness Day—Part of Deaf Awareness Month," features **SERPICO**, a film cap-

tioned for the deaf, 10:30 am-12:30 pm, workshop on Handtalk Puppets, with a show by John D. Smith and Ellen Stamper. Sign Language Studies workshop by Ella Mae Lenz on videotape and Lu Warren in person, 1:30-3:30 pm, Short Stories in Sign Language, by Ellen Stamper and Lu Warren in person, 3:30-5:30 pm, Tour of the Communications Center and Videotape Presentation, 3:30-4:30 pm, Question/Answer and Suggestion Session, 4:30-5:30 pm, Social Time, 5:30-6 pm, 3150 Sacramento, SF, free, 922-1919, 558-5034

UC BERKELEY: "Errol Flynn Night," features **THE ADVENTURES OF ROBIN HOOD**, 7 pm, plus **THE ADVENTURES OF DON JUAN**, 9 pm, Fri/4, 155 Dwinelle Hall, \$2.50 general, \$2 students with UC ID, "American Genre and Beyond," features **LITTLE CAESAR** (Mervyn LeRoy, 1931), with Edward G. Robinson, plus **THE GODFATHER** (Francis Ford Coppola, 1972), with Marlon Brando, Al Pacino, James Caan and Robert Duvall, 7 pm, Tues/8, Wheeler Auditorium, \$2, "Foreign Film Repository," features **VIVA ITALIA** (Ettore Scola, 1978, Italy), with Vittorio Gassman, Alberto Sordi and Ugo Tognazzi, plus **WE ALL LOVED EACH OTHER SO MUCH** (Ettore Scola, 1977, Italy), with Vittorio Gassman, Nino Manfredi and Stefania Sandrelli, 7 pm, Thurs/10, 155 Dwinelle Hall, \$2, **RHINOCEROS**, 7 pm, plus **MAN IN THE GLASS BOOTH**, 9 pm, Fri/11, 155 Dwinelle Hall,

\$2.50 general, \$2 students with UC ID, UC Berk, 642-0212

UCSF: **PRETTY BABY**, 7 and 9 pm, Fri/4, **CAT AND MOUSE**, 7 and 9 pm, Tues/8, **SATURDAY NIGHT FEVER**, 7 and 9:15 pm, Fri/11-Sat/12, Cole Hall Auditorium, 513 Parnassus, SF, \$1.75 general, \$1.25 seniors, 75¢ children ages 14 and under, 666-2019

VIDEO FREE AMERICA: Roberto Esteves, director of the SF Public Video Library, presents tapes from the library collection and talk about the services the library offers, as well as outlining the evaluation process the library goes through to buy videomakers' tapes, 8 pm, Sun/6, 442 Shotwell, SF, \$2, 648-9040

NOTES
"ROLE OF INDEPENDENT PRODUCERS IN TELEVISION": an illustrated lecture using examples of works from the Video Free America archive, presented in color onto a seven-foot video projector, by John J. O'Connor, television critic for the New York Times, followed by a question and answer session, 8 pm, Sun/6, 442 Shotwell, SF, \$3, 648-9040

★ indicates general admission of \$1.50 or less.
—Fiona Mackenzie

CINCO DE MAYO

continued from page 40

"Airtro played that festival the first year, too," Castle said. "His was the only non-Latin band [in terms of his music] on the bill. He had Pasquel with him and just some phenomenal musicians. Their music was more jazz-oriented, more 'out'-type of stuff, which I dug. But the crowd didn't appreciate it and Airtro didn't feel comfortable that year.

"He's only coming back," Castle concluded, "because the festival has evolved into a more general Third World event. The crowd is more mixed now. Instead of 90% Latinos, we have 60%. The participation has gotten much broader."

When I asked Castle what the reasons were for this enlarged audience, he pointed first to the promoters' deliberate efforts. "The festival as it takes place now," he told me, "reflects what we wanted this event to be: a nationalistic holiday, but something that everyone could enjoy and appreciate. It represents our concept of what the Bay Area is about and what Berkeley is about. We like a real mixed crowd.

"You can see our efforts to create a true Third World celebration in this year's line-up," he expanded. "Machito is Cuban, Joe Cuba is Puerto Rican, Flora and Airtro are Brazilian, Gil Scott-Heron is Afro-American, Cal

continued next page

MICRO-FILMS

Meetings With Remarkable Men

"Why am I here?" was the all-consuming question that tormented Greek-Armenian philosopher Georges Gurdjieff and took him across middle Asia seeking answers. The film is British director Peter Brook's following-in-his-footsteps faithful Afghanistan filming of the autobiographical book that was the outcome of Gurdjieff's search, allegorical allusions, illusions and all. It begins with Gurdjieff's boyhood questionings of his father's choice of the priesthood for him as his pre-ordained profession against his own seekings into science, and goes on to his adult breaking away and involvement with several wise and some less than remarkable men (Terence Stamp among them), all of whom leave Gurdjieff to follow their own philosophies and for him to find his own. But Brook's slow, parable style is his undoing and, despite visual fascination and authenticity, turns what should be shimmeringly mystical into a dull tract in its too-true-to-style rendering. (Opens 4/27; Surf, SF)

Firepower

You were expecting a *plot*? But this is produced by Sir Lew (read Low) Grade and directed by loser Michael Winner, so what *can* you expect? Well, what you get is utter confusion, but if you get tired trying to figure out why good/bad guy James Coburn has a totally redundant double, why bad/good guy Anthony Franciosa has a totally unalike lookalike, and why the talents of constantly-shot-in-closeup Sophia Loren are so totally wasted, you can watch the interminable explosions, shootouts, gore, fires and chases, and look at subliminal scenes of sunsets, ships, St. Lucia, Curacao, Antigua, Washington, New York and Miami. Don't try to figure out the bit about contaminated drugs, and try not to feel too sorry for O. J. Simpson trying to make a run for a little dramatic talent against impossible odds. Just figure it situation plastic, since although there's certainly lots of fire, there's absolutely nothing in the way of power. (Alhambra, SF)

Old Boyfriends

If you don't know who you *are*, how about settling for who you *were* and starting with your long-lost loves? So supposed-but-unconvincing-clinical-psychologist - and - attempted - suicide Talia Shire sifts through a box of memorabilia and starts her expressionless journey down Memory Lane with wife-deserted college sweetheart Richard Jordan whom she turned down three times. She gets serious but he's dubious, so she dashes off to high school deflowerer



Talia Shire seduces Keith Carradine, the kid brother of her dead childhood crush, in "Old Boyfriends."

and humiliator John Belushi, now a prom dance band leader and dress seller, and evens the score. Last is childhood crush Lewis, but he turns out to be dead, and addled kid brother Keith Carradine acts as a surrogate with disastrous results, including a transference telling-off by peer psychologist John Houseman. But Jordan comes through, there's an off-into-the-sunset ending, and it's all so shallow let's be grateful Shire throws away what must be the equally boring balance of her memorabilia box. (Metro, SF)

The Toy

How would you like long-out-of-work journalist Pierre Richard delivered to you gift-wrapped and crated? That's what tyrannical tycoon Michel Bouquet's spoiled, 11-year-old scion demands and gets when doting daddy promises him any toy he wants. Richard will do anything to keep his new job and reluctantly goes along with what he considers the gag, but Bouquet's brat is deadly serious. Humiliating hours turn into days, but a relationship of sorts develops between the two when Richard turns the tables so that now *he's* running the show. At the same time the story deftly illustrates Bouquet's utterly autocratic arrogance that finally causes Richard and the boy to create a boss-expose-type newspaper, and Bouquet belatedly realizes where his

son's affections lie. The ending is touching, and although some of the otherwise hilarious humor is repetitive and the moralistic moments a mite simplistic, overall "The Toy" is a delightful plaything. (Opens 5/4; Clay, SF)

Dreamer

Concurrent with the credits is a classy, concise, black-and-white and sepia-toned history of bowling in the U.S. before the story turns to bowler Tim Matheson (Dreamer) to whom the sport has been god ever since he wasn't much more than a pint-sized pin setter. Ironically, quality is the film's flaw as cinematographer Robert Surtees gives it such a lovely laundered look that scarcely anyone misses a strike and the word gutter isn't even mentioned. Although a sort of rivalry is set up between initially not-so-understanding girlfriend Susan Blakely and wish-transferer-who - never - made - it trainer Jack Warden, each of the characters working with Matheson at his beginnings, Bowl Haven, is exactly that and little more than a stereotype, and many of the situations are downright unbelievable. Nobody even seems to sweat as Matheson makes his way to the top, and there's all too little of the real beer and skittles syndrome. Billy Carter, where are you? (Alhambra, SF)

—Zena Jones



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SALSA WILL BECOME MORE AND MORE POPULAR

continued from previous page

Tjader is Swedish, but he plays 'West Coast' Latin, and Los Hermanos play nortena, Mexican folk music."

The direction the Latin artists and the record companies are pursuing is another explanation for the broader public participation in the Cinco de Mayo concerts. No longer do top salsa musicians play only on small New York and Cuban labels for distribution to an exclusively Latin crowd. Big companies like Columbia and Atlantic Records have picked up such players as Eddie Palmieri and Ray Barretto for mass distribution. This

reflects both a change in the artists' music and a broadening of the public's taste.

"All of the Latin artists," Castle said, "are trying to bring different elements into their music. Eddie Palmieri, Bobby Rodriguez, Joe Cuba—all of the New York groups—are trying to cross over from the strictly salsa market into jazz and funk and soul. That's the direction that the record companies and musicians are going in. And this movement has opened Latin music up to a much larger audience."

Finally, Castle discussed the new appreciation for Latin music among the public at large.

"I first started putting on my own concerts," Castle recalled, "at a time when salsa music was fast becoming very popular here. A lot of different artists were getting into the salsa thing. Like, Taj Mahal used to show up at the salsa dances in San Francisco."

"One of the first shows I ever did," Castle pointed out, "was with Eddie Palmieri at the Longshoremen's Hall and it was packed. So salsa just seemed to be the vein things were moving in when we started the Cinco de Mayo concerts."

"Since then," Castle continued, "public interest in salsa music has continued to climb. Of course, the

music's always been popular. You saw it in the Thirties and the Forties and the Fifties. But groups here like the Venceremos Brigade have stimulated a lot of local interest in the last few years with the salsa concerts they've put on. Now, I think, with the heightened exposure, Bay Area audiences exhibit more of a real aptitude for the music than they ever have before."

"You know," Castle added, "once people hear it, they have always liked the Latin rhythms and the movement of the music. I think salsa will continue to become more and more popular, as it gains more exposure."

In one final aside, Castle also remarked on the change in the Latino audience. "I think the tastes of Latinos have also broadened in the last several years," he told me. "I think they now like Gil Scott-Heron as well as they like Machito. And the same for Flora and Airtio. You know, Latinos are a product of this society, too. They like soul and jazz as well as salsa."

The Cinco de Mayo Festival starts at noon on Saturday, May 5, in U.C. Berkeley's Greek Theatre. Tickets cost \$7 in advance and \$8 at the gate, with a \$1 discount for students. Call 642-9988 for further information.

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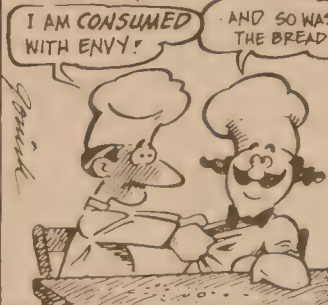
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UNTIL GREEN.



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NOTICES

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Personals: Joy Or Jeopardy?

If you've placed or answered a "Personals" ad with interesting results, researcher would like to interview you. Guardian Box 13-33-X

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If you are in business, medicine, teaching, or another profession and have consulted a psychic to help you in your work, I want to talk to you! Graduate student researching practical applications of ESP. Call Sheila, 845-5337 guaranteed confidential.

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 Nana, Love, Pepe.

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Attractive slim Oriental male, 23, 5'11", interested in meeting sincere, casual, easygoing female, 21-31 to share simple pleasures and long-term relationship. Write to 55 Sutter #266, San Francisco 94104

Attractive white wife, 40s, needs woman too. Box 927-(WT), San Rafael 94901

If you are a very good looking, sensuous and considerate woman, and if you would like to meet well-educated, easygoing man, mid 30s, and if you believe success is to live well, laugh often and love much, write with phone no. and photo PO Box 249, San Carlos, 94070

Just Me And You

Me: W/M 5'6", 180W, 41, blue eyes, average very witty, loving, caring, single, fun loving, conversationalist, fun job. 65 Valiant. You: W/F 31-41, single, unattached but seriously looking. Like the above. Laugh, warm feelings, pretty, swim, like movies, cozy, want steady boyfriend, indoors, outdoors. To become us. Guardian Box 13-34-B

Married W/M, goodlooking, tall, trim, 40s, sense of humor and integrity. Successful career, open marriage—no deceit! Seek quality affair with non smoking female (single or married) who is tender and loving. Let's start by exchanging first names and photos. Write Guardian Box 13-36-A

Sex Workshop Grad?

If you're W/F Stan Dale sex workshop grad, then I'd like to meet you—we share a very important experience. I'm W/M 5'2", 28, and interested in sharing the kind of warm vibes you get at a workshop. I'm Alex, remember me? SF preferred. Guardian Box 13-33-B

Single W/M, late fifties seeks W/F to live with. Would like woman who has been successful housewife or secretary, but easy to get along with is the most important quality. Can easily support you in comfort. I enjoy fine SF restaurants and theaters. Forty to 50 preferred but other ages OK. Please write me about yourself. Box 1132, 2000 Center St., Berkeley 94704

Couple desires 18-30 WF slim for triangle marriage relationship sharing all man 37 6' 170 blue eyes br hair owns ranch wife 37 5'3" 125 blue eyes br hair Star Rite 2 Box 24 Tehachapi 93561

Conrad, 36, 6', 147#, blond healthy independent enterprising knowledgeable practical eccentric nutritionist, functional designer, quality contractor, world traveller seeks woman companion desiring consensus partnership, family, adventure. Guardian Box 13-38-B

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Mine do! Handsome, athletic, prof. 5'9", 150, W/M, 27 yrs would like to share & build financial, political, scientific, environmental, athletic, musical, poetic, romantic, spiritual dreams with slim, attractive, exceptional professional woman, 22-34, who is energetic, affectionate, adventurous, widely read, travelled & degreed. Guardian Box 13-33-H

Bright, Mellow, Charming

Taxi driver, 42, seeks man, 25-45, for open relationship. I'm 6 ft., stocky, Irish-German descent, openly gay. Shared values important. My interests: progressive politics & theology, meals with friends, films, jogging. Tom F. Guardian Box 13-34-C

Another woman like me independent involved in profession might reach out and find we have much to share. Art theatre symphony ballet as well as books politics and many many pleasures. I am 50, slim elegant attractive mercurial and very bright. Prefer worldly aware intelligent financially secure woman over 40. PO Box 6012 San Rafael, CA 94903

Warm, attractive W/M, 43, good friend, stimulating companion, sensually enlightened lover, eclectic interests include theater, classical music, quality films, photography, gourmet dining, nature, sciences, museums, hiking, camping, weekend trips; seeks affectionate, vibrant, svelte, bright female 25-43 for a mutually exhilarating relationship. Box 13130, Oakland 94661

W/M, 36, 6'4", 200 lbs., experienced in massage workshops wants friend to exchange massage only. Guardian Box 13-33-F

Energetic W/F, 33, 5' 10", Psychologist, businesswoman, mathematician, international traveler and backpacker. Seeks cross between Kris Kristofferson and Leonardo DiVince, 30-38. Guardian Box 13-33-S

Male counterpart sought by W/F, 33: attractive, extroverted, inveterate teaser/kid-around, music lover, esp. Schubert, Brahms, Mahler (also blues, salsa, motown), avid reader & filmgoer, hiker, French speaker, food lover, baggammion player, good friend. Guardian Box 13-33-T

Sexy Wizard:

warm, nurturant, beautiful, wise, 36, seeks teenage (or 20s) nymph with great bod to frolic with in his forest cabin. Guardian Box 13-33-U

23 Year Old Virgin

male seeks young pretty woman. Interests include nude hang-gliding, getting high on placebos, collecting dust, doing the Time Warp. Am willing to push myself to the limits of mastication and social intercourse to win your love. Photo please. Diagram size optional. No kooks please. Guardian Box 13-33-V

Attractive Professional W/M

Seattle, 45, athletic, loving, 5'10", 170 lbs. wishes to meet trim, decorative, unencumbered female 18-30 who enjoys travel, dining, good music, theatre, wearing provocative clothes, occasional swinging and being pampered and respected, for possible permanent relationship, (?) marriage. No smoking, drugs or radicalism, please. Send photo and letter to Guardian Box 13-37-A

Bisexual?

Attractive lesbian seeks laughter and tender moments with same. Guardian Box 13-33-A

Synergistic Man

W/M seeks affectionate black woman under 24 for lasting relationship. BASK #M-037-AK, PO Box 11235, Oakland, CA 94611

Attention women touch freaks what would happen if two touch freaks got together. Would we get blisters or start fires. Pls only serious committed hooked touchers reply. Guardian Box 13-34-A

Summer Affair

Attractive, affectionate W/F, 43, European born, active, happy, educated, feminine (not feminist), in love with life, seeks W/M lover/friend (about 40) with sense of humor, enthusiasm and zest for life. A friend to share fun-filled weekends with. A capable lover to give and take and explore with. I am non-possessive but capable of a deep and lasting relationship with the right guy. Only interested in nonsmokers and non-overweight. Please write and enclose recent photo. My reply may please you. Guardian Box 13-33-K

Attractive, age 35, attractive, athletic, 6'1", 185 lbs., blue eyes, blond hair, world traveler, bluegrass banjo picker, looking for woman who is sexy, loving and interesting. Send picture, description and phone number to Stuart, PO Box 34051, San Francisco.

Warm Hearted

attractive, well educated, sensitive, quiet, sensual W/M, 27 would like outgoing, honest, ambitious woman to share myself with. Guardian Box 13-33-J

Co-Pilot For Flights Of Fancy,

handsome and gentle, seeks beautiful woman to go up "down"-escalators, and other small steps for humankind. Eric (415) DAFOIL, Box 933, Menlo Park 94025

Unattached blue-chip bachelor, late 30s, 5'11", 170 lbs., Ph.D., seeks live-together relationship with a very pretty lady who is ready for a share and care romance. Let's check rapport. Replies with photo and phone acknowledged. PO Box 1663, Burlingame, CA 94010

Creative Female

sought by 33 male of Russian-Scottish extraction. Interests an almost fanatic appreciation of foreign, popular, children's and unusual music. Interested in unusual business ventures. Enjoy touring San Mateo County. Dropout of SF State. PO Box 961, El Cerrito, CA 94530

Jewish single man late 40s easy going college graduate, well liked by peers, financially secure. Interested in reading, bridge and real estate. I've always thought I would marry and raise a family. Would like to date Jewish woman who aspired to the same desire. Having her own home and raising a family. PO Box 2234, Alameda, CA 94501

Attractive non-smoking professional W/M, 27, 6'2", sensitive and easygoing with varied interests and a good sense of humor seeks an honest, practical and affectionate woman as friend and lover. Write 681 Ellis #2604 SF 94109

White female, 32, interested in athletic activities would like healthy, professional, single, white male, 30-40, to bring flowers and wine and dine from hot dogs and Giants to Orsi and the opera. Guardian Box 13-33-E

I'm a W/M, 27, with my own business. I'm looking for an intelligent, attractive, healthy W/F playmate, between 18-25, under 5'7", to live with & help run my business. You must be into honesty, physical fitness & working outdoors. Must not smoke, drink or be into drugs. If you're out there & would like to have a meaningful relationship along with a prosperous one, Guardian Box 13-35-B

W/M, 22.6 ft., 160 lbs. brown hair and eyes, single. My right hand is deformed and I am epileptic. I like all music, arts, outdoors, and peace and quiet. I am lonely and have rarely known the joys of love. Is there a woman out there, kind and sensitive, who would help me feel like a man? Age, race, nationality unimportant. Guardian Box 13-34-D

I Am A Good Man

seeking a caring relationship. I'm 6'1", 160 lbs., 39, divorced, Jewish upbringing, intelligent, sensitive, stable and funny, a novice jazz pianist, movie buff and noncustodial father. You are a sensitive feminine non-smoker with a sense of humor and a love of music. Take a chance. The worst thing that can happen is that nothing will happen. Guardian Box 13-33-D

There must be some interesting, caring gay men 21-35 in this city who are into more than bar scenes and baths. I'm 25, attractive G/B/M with many interests, tall, slim, into attractive men of all races. Respond, you won't regret it! PO Box 11793, SF 94101

Couple Seeking . . .

very attractive professional Caucasian couple 36/25 wishes to meet same and/or Caucasian or Eurasian female ages 20-35 for caring sharing affection humor and music. Very discreet sensitive loving and with excellent taste and style. Photo desired. Guardian Box 13-34-E

Handsome, professional W/M and accomplished musician, slim, well built, loves art, fishing, gardening, cooking, classical music, would like to meet attractive lady 28-38 with sense of humor and similar interests. Guardian Box 13-33-M

Lass, 30, blond, blue eyes, personable, warm and stylish, successful social scientist (deep interest also in psychology/medicine), Berkeley resident, good at swimming, tennis, skiing, music performing, travelling, writing, thinking, touching and loving. Seek highly accomplished, yet creative, romantic lad, 25-40; special attention to tall, blond, humane SF/East Bay/Marin longterm resident, open to/capable of longterm involvement. Picture gladly exchanged. Guardian Box 13-33-L

Wanted 2 female companions for all exp. paid back packing trip from 6-9 to 6-16-79. Unexp OK. With 2 W/M 30 Guardian Box 13-36-B

Escapist

Garden variety workaholic with over-developed sense of responsibility would like to meet involved woman, in 30s or 40s, perhaps with similar handicaps, for playful sojourns to greener pastures. I'm 41, have an ongoing relationship, would like to expand my friendships, and share many interests with an open and self-respecting woman. If this sounds like fun, please write PO Box 336, Millbrae, CA 94030

Attractive, fun, professional MWM, 41, seeks bright, fun W/F, any age, status, for happy meaningful secondary relationship. Box 11776-(MSR), SRosa 95406

W/M 5'8" professional marriage minded outgoing enjoy camping home life looking for a tall medium or heavyset woman photo please. Guardian Box 13-34-J

Attractive, W/M, 41, seeks beautiful dominant woman to teach him delights of submissivity while developing a long-term relationship. Guardian Box 13-34-K

Attractive educated athletic 6'5" W/M married seek single woman for travel or married woman for amorous adventures cuddled by a fireplace sipping wine and listening to soft music. Must be 30-45 sincere considerate and a little bit nervous, as I am, about entering such a discreet relationship. Guardian Box 13-33-W

East Bay couple (24/30) seek other couples interested in European culture and the consciousness circuit—sharing classical music, hot tubs, dinner, forests, film. Guardian Box 13-34-L

Tall dark handsome personable sensitive dominant-type athletic young white doctor seeks non-fragmented relationship with active together intelligent very pretty woman. Guardian Box 13-36-C

W/M 27, 5'11", hairy 160 lb. Darn good looking. Active business-man-athlete values quiet moments. Seeking intelligent sensual woman (24-36) desiring escape from her busy schedule too. Relaxed discrete relationship. Bachelor Box 99075 SF 94109

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newly aware of your ambisexuality. You like country picnics animals long walks talks silences. You are sensitive caring sensual and wondering how to focus your new duality. Come raise your horizon by writing with photo to couple Box 494, Orinda 94563

Failed writer, male, 23, no prospects, looking for failed woman artist. Object mutual ridicule, possible marriage. guardian Box 13-33-N

Attractive couple 30/26, Sagittarius and Libra would like to meet new people for fun and sharing. Guardian Box 13-33-O

Liberated Woman?

Are you intelligent, independent, witty? Sick of being patronized, feared, pushed around, dictated to, lied to? Inclined to be open, compassionate, romantic, somewhat shy? Is your speech often randy and your humor slightly crazy? Do you love San Francisco, books, films, art, conversation, disco, partying, music from baroque to punk? Are you 18 or over, relatively hygienic, not unattractive? Weight proportionate to height? If you're nodding your head vertically at a reasonable percentage of the above, I'm a man who shares your interests and attitudes. I'm looking for an honest relationship, and I believe we are the big losers if they don't appreciate what the women's movement offers. Now for some additional honesty. I don't care about your height, hair color, race, table manners, smoking habits, religion or lack of it (unless you're a fanatic). But, let's face facts: If I were all that socially adept, I wouldn't be unmarried at 40. However, I'm flexible, and hopeful. Write Guardian Box 13-33-P

Wanted attractive, emotionally-responsive Jewish woman, 20-30, to balance the life of a writer/political activist, 28, simple, loving, sensitive. SF Guardian Box 13-34-F

Woman wants gentle, sensitive, sensual sincerity in and with another attractive, professional woman. Guardian Box 13-35-A

Playgirl seeks Mr. Magnanimous (35+) Write Joy, Box 31332, San Fran., CA 94131; Incl. stamp

Sought by a virile, cosmopolitan, attractive, single European male in his thirties, a young, elegant Oriental, European or Latin woman who enjoys male companionship and wears bikinis and evening gowns well. Offered love, attention, fun time in the sun and on the water, travel pleasant friends and a reasonably affluent life style. Guardian Box 13-34-G

Intelligent, vivacious, adventuresome, goodlooking woman wanted for exciting evenings out on the town. Do you enjoy dining out, theater, ballet, etc.? I'm an intelligent, educated, good-looking, athletic, 6', 160#, W/M seeking a companion for friendship/good times. PO Box 911 Berkeley 94701

Tall male seeks information about local tall club (to meet tall attractive athletic women), Guardian Box 13-33-O

Primal'd, Fine-Figured Woman

(20-36) sought by poet/scientist/counselor/dancer/exquisite cook and lover, living in the woods and electronically recreating the music of the spheres. Carl. 12/11/42, 6', 145# Guardian Box 13-33-R

W/M 26, 5'5", shy Virgo, non-smoker, under-loved, sensitive, likes disco, kids. Seeks lasting relationship with a sincere loving woman, Oriental or Caucasian 18-30. Will answer all W/S A S E PO Box 2227 Richmond, CA 94802 Bill

Woman runner or dancer (lively responsive body) bright, witty, inquisitive, open hearted, receptive, elegant, soft 25 to 35 wanted by generous vulnerable, successful playful competent, educated open minded sexual virtuoso who really wants a beautiful wife after 37 years of bachelorhood. Amenities of a gracious life provided. Guardian Box 13-34-H

Tall sensitive self employed male 35, 160 lbs. seeks an affectionate gentle natured woman who has the time for a growing love relationship. I'm gentle, caring considerate. Into psychology travel massage open communication hiking, nature. Box 645, 681 Ellis St., San Fran., CA 94109

Very attractive, secure woman 28 seeks same, who is honest, sincere, intelligent, fun-loving and somewhat passionate, to share a warm loving relationship. Photo please. PO box 31412, SF 94131 CA

Massage?

Attractive man 33 seeks woman who would be into an occasional massage exchange. PO Box 27574, San Francisco 94127

Aries, artist, poet, incarcerated by the state, would like to correspond with an artistic, aware, natural lady. Chet Morris, Box 2000 L 207, Vacaville, CA 95686

Shiva Invites Shakti

to cosmic union. (Berkeley). Guardian Box 13-33-C

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37

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LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County *only*. Please call 824-2506 for charter rates and information.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37557

The following corporation is doing business as NETWORK PRESS, 1550 Bryant, San Francisco, CA 94103; Network Associates, Inc., 1550 Bryant, San Francisco, CA 94103 (a California corporation). This business is conducted by a corporation. Signed Network Associates, Inc., Anthony J. Campilongo, President.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 6, 1979.

JOSEPH FRANCIS STEPHEN PISANO

1550 Bryant, #201

San Francisco, CA 94103

(415) 826-9966

Attorney for Applicant

Pub. Dates: April 11, 18, 25, May 2, 1979.

BG-13242

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37812

The following corporation is doing business as LANGLEY-TACKES CO., 4111 18th Street and 2001 Union, San Francisco, CA and 366 Grand Ave., Oakland, CA. Paul Langley & Co., a California corporation, 4111 18th Street, San Francisco, CA. This business is conducted by a California corporation. Signed Robert T. Tackes, President & Secretary, Paul Langley & Co.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 20, 1979.

JAMES FRASSETTO

Miller, Starr & Regalia

One Kaiser Plaza #1650

Oakland, CA 94612

(415) 465-3800

Attorney for Applicant

Pub. Dates: April 25, May 2, 9, 16, 1979.

BG-13262

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37734

The following person is doing business as FDS INTERNATIONAL TRADING COMPANY, 333 Kearny #612, San Francisco, CA 94108. Fenty Kaliman, 333 Kearny #612, San Francisco, CA 94108. This business is conducted by an individual. Signed Fenty Kaliman.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 17, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.

BG-13263

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37315

The following person has abandoned the use of the fictitious business name FDS INTERNATIONAL TRADING COMPANY, at 333 Kearny #612, San Francisco, CA 94108; David Shore, 333 Kearny #612, San Francisco, CA 94108. Said fictitious business name was filed in San Francisco County on March 26, 1979. This business was conducted by an individual. Signed David Shore. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 17, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
BG-13264

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37811

The following person is doing business as KINGSTON COLE AND ASSOCIATES, 2460 Vallejo, San Francisco, CA 94123. Charles Kingston Cole, 2460 Vallejo, San Francisco, CA 94123. This business is conducted by an individual. Signed C. Kingston Cole. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 20, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
BG-13268

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37653

The following persons are doing business as EAT-ER-EEZ, 201 Noe, San Francisco, CA 94114; Raef Ricca, 63 Levant, San Francisco, CA 94114; Walter B. Dillon, Jr., 201 Noe, San Francisco, CA 94114. This business is conducted by a general partnership. Signed Walter B. Dillon, Jr. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 11, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
R-77750

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 28203

The following person has abandoned the use of the fictitious business name KONA BUILDERS, at 201-B Hoffman, San Francisco, CA. Joanne Shwed, 201-B Hoffman, San Francisco, CA. Said fictitious business name was filed in San Francisco County on November 9, 1977. This business was conducted by an individual. Signed Joanne Shwed. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 16, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
R-77784

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37141

The following persons have abandoned the use of the fictitious business name KHEPHERA FOR HAIR, at 1322 Castro, San Francisco, CA 94114; Paul Joseph Anthony Morales, 40 Mullen, San Francisco, CA 94110; Lyle Eugene Krueger, 40 Mullen, San Francisco, CA 94110. Said fictitious business name was filed in San Francisco County on March 16, 1979. This business was conducted by a general partnership. Signed Paul Joseph Anthony Morales & Lyle Eugene Krueger. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 11, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
R-77748

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37942

The following person is doing business as R.C.O. PUBLICATIONS, 1101 Pine #201, San Francisco, CA 94109; Richard C. Osborne, 1101 Pine #201, San Francisco, CA 94109. This business is conducted by an individual. Signed Richard C. Osborne. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 27, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
BG-13271

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37896

The following person is doing business as BLAYNE ALLEN CHRISTIAN S.R.A.-C.R.A. REAL ESTATE APPRAISALS, 2854 Steiner, San Francisco, CA 94123; Blayne Allen Christian, 1594 Treat, San Francisco, CA 94110. This business is conducted by an individual. Signed Blayne Allen Christian. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 25, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
R-77868

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37837

The following persons are doing business as AMEXMA, 50 Berry, San Francisco, CA 94107; Lars S. Heyerdahl, 312-A Fourth Avenue, San Francisco, CA 94118; Knut A. Akseth, 219 Whitney, San Francisco, CA 94131. This business is conducted by a general partnership. Signed Lars S. Heyerdahl, Knut A. Akseth. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on April 23, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
R-77852

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37266

The following persons are doing business as ACACIA WINERY, 555 California Suite 3320, San Francisco, CA 94104; Lakeside Winery, 555 California Suite 3320, San Francisco, CA 94104; Jerry J. Goldstein, 546 20th Avenue, San Francisco, CA 94121; Michael Richmond, 3980 Silverado Trail, Calistoga, CA 94515. This business is conducted by a California limited partnership. Signed Jerry J. Goldstein, General Partner, Lakeside Winery. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on March 23, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77670

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37548

The following persons are doing business as ANYTHING GOES WITH KITES, 7253 Geary, San Francisco, CA; Barbara Macaire, 3024 Fulton #4, San Francisco, CA 94118; Patrice A. McFadden, 283-A 10th Avenue, San Francisco, CA 94118. This business is conducted by a general partnership. Signed Patrice A. McFadden. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 6, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77652

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37552

The following person is doing business as SAN FRANCISCO, YESTERDAY, 155 El Condor, San Rafael, CA 94903; John L. Levinsohn, 155 El Condor, San Rafael, CA 94903. This business is conducted by an individual. Signed John L. Levinsohn. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 6, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77650

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37265

The following persons are doing business as LAKESIDE WINERY, 555 California Suite 3320, San Francisco, CA 94104; Jerry J. Goldstein, 546 20th Avenue, San Francisco, CA 94121; Michael Richmond, 3980 Silverado Trail, Calistoga, CA 94515; Acacia Winery, Inc., 555 California Suite 3320, San Francisco, CA 94104. This business is conducted by a limited partnership. Signed Jerry J. Goldstein, General Partner. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on March 23, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77671

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37651

The following persons are doing business as KHEPHERA FOR HAIR, 1352 Castro, San Francisco, CA 94114; Paul Joseph Anthony Morales, 40 Mullen, San Francisco, CA 94110; Lyle Eugene Krueger, 40 Mullen, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Joseph Francis Stephen Pisano, Esq. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 11, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
R-77751

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37447

The following persons are doing business as CUBAN AMERICAN MUSIC FILM COMPANY, 391 Day, San Francisco, CA 94131; Les Blank, 2216 Los Angeles St., Berkeley, CA 94707; Howard B. Dratch, 391 Day, San Francisco, CA 94131; Eugene W. Rosow, 11 Coso, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Howard B. Dratch. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 2, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
R-77765

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37679

The following person is doing business as PLANETARY PAINTERS, 12 Edith, San Francisco, CA 94133; James Brouson Townsend, 12 Edith, San Francisco, CA 94133. This business is conducted by an individual. Signed James B. Townsend. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 12, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
R-77768

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37941

The following person is doing business as CONES, 2205 Clement, San Francisco, CA 94118; Kenneth E. Burger, 33 Lyon, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Kenneth E. Burger. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 27, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
BG-13272

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37629

The following person is doing business as CEDRIC'S MAGIC CELLAR, 5221 Colusa Ave., Richmond, CA 94804; Andrea Shechter, 5221 Colusa Ave., Richmond, CA 94804. This business is conducted by an individual. Signed Andrea Shechter. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 10, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77728

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37631

The following person is doing business as ORPHEUS TRADING COMPANY, 767 Capp, San Francisco, CA 94110; John Gilbert Fisher, 767 Capp, San Francisco, CA 94110. This business is conducted by an individual. Signed John Fisher. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 10, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77727

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37558

The following person is doing business as ROGER ANDERSON'S MULTIPLE ACCOUNTS, 3864 25th Street, San Francisco, CA 94114; Roger G. Anderson, 3864 25th Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Roger G. Anderson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 6, 1979.

Pub. Dates: April 11, 18, 25, May 2, 1979.
BG-13241

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37556

The following person is doing business as AR-LINE PROMOTIONS/AR-LINE SALES PROMOTIONS (2 names), 1220 14th Avenue, San Francisco, CA 94122; Lois Rabinowitz, 1220 14th Avenue, San Francisco, CA 94122. This business is conducted by an individual. Signed Lois Rabinowitz. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 6, 1979.

Pub. Dates: April 11, 18, 25, May 2, 1979.
BG-13243

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 751708

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of KREST LAMBROFF for change of name. Whereas the petition of KREST LAMBROFF has been filed in court for an order changing his name from KREST LAMBROFF to NICOLAS CHRISTOPHER MARKO now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 25th day of May, 1979, at 9:00 o'clock am to show cause why this application for change of name should not be granted. Dated April 13, 1979. Francis W. Mayer, Judge of the Superior Court.

KENT NICKOLAS MASTORES
7050 Balsam Way
Oakland, CA 94611
(415) 654-9286
Attorney for Applicant

Pub. dates: April 25, May 2, 9, 16, 1979.
R-77783

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37814

The following person is doing business as GATEWAY SERVICES CORPORATION, 915 Pierce #303, San Francisco, CA 94115; Kenneth Lee Wright, 915 Pierce #303, San Francisco, CA 94115. This business is conducted by an individual. Signed Kenneth Lee Wright. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 20, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
BG-13266

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37735

The following person is doing business as USAHA EXPRESS, 333 Kearny #612, San Francisco, CA 94108; David Shore, 333 Kearny #612, San Francisco, CA 94108. This business is conducted by an individual. Signed David Shore. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 17, 1979.

Pub. Dates: April 25, May 2, 9, 16, 1979.
BG-13265

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37693

The following person is doing business as VAN COOLER, 3668 19th St., San Francisco, CA 94110; Robert F. Penner, 3668 19th St., San Francisco, CA 94110. This business is conducted by an individual. Signed Robert F. Penner. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 13, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
BG-13251

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37618

The following persons are doing business as GRAINFUL BREAD, 42 Red Hill, San Anselmo, CA 94960; Sharon B. Light, 530 D Street, San Rafael, CA 94901; Ronald L. Light, 530 D Street, San Rafael, CA 94901. This business is conducted by a general partnership. Signed Sharon B. Light. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 10, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77683

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37579

The following person is doing business as CALIFORNIA CLASSICS, 4202 Moraga, San Francisco, CA 94122; John J. Enright, 4202 Moraga, San Francisco, CA 94122. This business is conducted by an individual. Signed John J. Enright. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 9, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77676

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37567

The following persons are doing business as SECURITY TRAVEL INTERNATIONAL, 2016 Oakdale, San Francisco, CA 94124; Robert A. Borisoff, 554 35th Avenue, San Francisco, CA 94121; Chan Young, 777 Union, San Francisco, CA 94133; Theodore M. Tsol, 777 Union, San Francisco, CA 94133. This business is conducted by a general partnership. Signed Robert A. Borisoff. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 6, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77675

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37267

The following persons are doing business as ACACIA WINERY, INC., 555 California Suite 3320, San Francisco, CA 94104; Jerry J. Goldstein, 546 20th Avenue, San Francisco, CA 94104; Michael Richmond, 3980 Silverado Trail, Calistoga, CA 94515. This business is conducted by a California corporation. Signed Jerry J. Goldstein, President. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on March 23, 1979.

Pub. Dates: April 18, 25, May 2, 9, 1979.
R-77672

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37419

The following person is doing business as ADVENTURE MOVEMENT, 757 Eighth Avenue, San Francisco, CA 94118; Gena Brodsky, 757 Eighth Avenue, San Francisco, CA 94118. This business is conducted by an individual. Signed G. Brodsky. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on March 30, 1979.

Pub. Dates: April 11, 18, 25, May 2, 1979.
R-77387

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37444

The following person is doing business as PREM MALA ENTERPRISES, 1231 11th Avenue, Apt. 2, San Francisco, CA 94122; Ma Prem Mala, 1231 11th Avenue, Apt. 2, San Francisco, CA 94122. This business is conducted by an individual. Signed Ma Prem Mala. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 2, 1979.

Pub. Dates: April 11, 18, 25, May 2, 1979.
R-77381

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37822

The following person is doing business as OCELOT INTERNATIONAL, 1550 Bryant, San Francisco, CA 94103; Marc C. Ash, 1550 Bryant, San Francisco, CA 94103. This business is conducted by an individual. Signed Marc C. Ash. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 20, 1979.

Pub. Dates: May 2, 9, 16, 23, 1979.
R-77839

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 37491

The following persons are doing business as GLEN PARK HOME ELECTRONICS CENTER, 2960 Diamond, San Francisco, CA 94131; Cleveland Greene, 133 Berkeley, San Francisco, CA 94131; Oliver Harrell, 31 Abbot, Daly City, CA 94014. This business is conducted by a general partnership. Signed Cleveland Greene. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 4, 1979.

PAMELA E. RHODES
350 Sansome, Suite 920
San Francisco, CA 94104
Attorney for Applicant

Pub. Dates: April 11, 18, 25, May 2, 1979.
R-77607

WE'RE THE CHEAPEST!



Going into business in San Francisco?

Our \$25 charge for publishing your Fictitious Name Statement is the lowest in town. Just call us at 824-2506 and we will mail the forms to you for you to fill out and return at your convenience. After that, for an extra \$1.50, we will arrange for filing with the County Clerk. We make it that easy, and we've also made it *the least expensive in San Francisco.*

Try us. It's such a deal.

GUARDIAN CLASSIFIED

The People Connection.

RUN FOR ART

Have you ever entertained the fantasy of running across the Golden Gate Bridge without having to dodge pokey pedestrian traffic on the walkway? Well, now's your chance. For the first time in the bridge's 42-year history, two traffic lanes will be closed for just that purpose. Joseph Magin stores are sponsoring a benefit 10-km run for the San Francisco Art Institute on Sunday, June 10th. The race will start in the Presidio and end in Fort Baker.

A \$5, tax-deductible registration fee is required. Entry forms and T-shirts are available at all JM stores.

Two Asian art firsts: In conjunction with the blockbuster opening of *5000 Years of Korean Art*, ADI Gallery is showing (for four days only, May 2-5) a stunning collection of contemporary Korean prints. Korean and Korean-American artists alike are represented by some of the best graphic work being made by anyone anywhere in the world today. (ADI

Gallery, 530 McAllister St.). Wylie Wong presents the first exhibition exclusively devoted to Chinese fans. Exquisite paintings are backed with calligraph poems on these mostly late Ch'ing dynasty fans. Fan-tastic. (Asian Arts and Antiquities, 2719 Bush St.).

The University Art Museum in Berkeley inaugurates a weekly series of free video programs. Each program will be shown from 2-4 pm in the Museum Theater, on Saturdays and Sundays. Often the video artist(s) will be on hand to talk about their work.

Some of the best video artists working today are slotted for the series. May's line-up includes:

Martine Barrat's *You Do the Crime, You Do the Time and Vickie* (May 5, 6).

Nam June Paik's and Gregory Battcock's *You Can't Lick the Stamps in China and Guadalcanal Requiem* (May 12, 13).

Kit Fitzgerald's and John Sanborn's *The Last Tapes of Marcel Duchamp, Worked in Video and Interpolation* May 19, 20—artists present).

Paul and Marlene Kos's program of short works (May 27, 28—artists present).

—Robert Atkins

CINCO DE MAYO FOR EVERYONE

BY SUSAN BARNES

Next Saturday, May 5, about 8,000 people will gather at U.C. Berkeley's Greek Theatre for the fourth annual Cinco de Mayo Festival, commemorating Mexico's Independence Day. As usual, a full roster of Latin and Afro-Cuban superstars will deliver a storm of salsa rhythms in the day-long celebration.

Machito, the legendary Cuban who first introduced Latin music to the jazz world with his Afro-Cuban orchestra in New York of the 1940s, will headline the concert with his current 15-piece band, featuring conga player Joe Cuba. Gil Scott-Heron, the Afro-American poet and fusion musician, will also entertain, backed by members of the Midnight Band.

Brazilian singer Flora Purim will perform jazz-fusion ma-

terial with her husband, Brazilian percussionist Airtio and his band, while local artist Cal Tjader will explore more traditional Latin-jazz with his quintet. Los Hermanos, a nortena group (and the only Mexican ensemble on the bill) will open the program.

Although the location, numbers in attendance and the occasion remain the same, this year's festival will differ in some respects from the first Cinco de Mayo celebration at the Greek Theatre four years ago. "When we first put on the festival," Jim Castle, one of the Cinco de Mayo concert promoters, explained to me in a phone interview last week, "the crowd was predominantly Latino and Chicano. It was a real cultural event for the Latin community, and not many people outside that group showed up."

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Flora Purim, Brazilian jazz-fusion vocalist, performs at this year's Cinco de Mayo festival with her husband, Airtio.

Susan Rabin: AN ORIGINAL

Susan Rabin, a lively pop vocalist and composer, will bring her stylish and funny musical entertainment to Chez Jacques for three Tuesdays beginning May 8. Accompanied by George Muribus, pianist, Bob Maize, bassist, and Scott Morris, drums, Rabin unleashes a series of mostly original compositions, including bossa nova, pop, jazz and Thirties-style tunes. The ukulele-playing singer keeps things clicking between songs with her witty, audience-participation humor.

Between live engagements, Rabin is penning a musical comedy entitled *Rainbow*. Set, she says, in San Francisco, it's "the story of a male ballet dancer and a female singer who meet in jail and team up for a series of wild experiences around the city."

Rabin will also kick off an eight-week Variety Arts Showcase at Tanforan Park Mall in San Bruno, performing a free concert on Wed., May 9, 6:30-7:30 pm.

SUSAN RABIN, Tues., May 8, 15, 22, 10 pm & 11:30 pm, Chez Jacques, 1390 California St., \$3 cover, 775-7574.

—Michael Branton



Rolling for the Stanislaus River

Friends of the River (FOR), a non-profit organization determined to stop the flooding of the Stanislaus River canyon, invites bicyclists, skaters, skateboarders, pedestrians and joggers to participate in Rolling for the River, a parade from the Academy of Sciences to Stow Lake in Golden Gate Park, Sun., May 6, at noon. The group hopes the parade will draw attention to the scheduled inundation of the canyon by water backing up behind the recently constructed New Melones Dam.

If the Bureau of Reclamation gets its way, the dam, when in full operation, will bury 25 miles of Stanislaus River acreage under as much as 625 feet of water, including a nine-mile stretch of whitewater between Parrott's Ferry and Camp 9, considered the most heavily used section of river west of the Mississippi.

Wildlife such as black bear, mule deer, coyote, dove, beaver and mountain lion will be forced to find a new habitat and the State Department of Fish and Game estimates the salmon population will be cut by 90%. The river canyon, which is eligible for inclusion in the National Register of Historic Places, also contains 600-700 undisturbed Miwok Indian archeological sites. They, too, would be buried.

Just 125 miles from the Bay Area, the Stanislaus River is visited by over 100,000 people every year. According to Dick Roos-Collins of Friends of the River, it is the recreationists, particularly the handicapped, who will feel the great loss of the river as a close-by escape from the confines of the city.

"Handicapped people use this river more than any other wilderness area in the state," says Roos-Collins. "Last year, through ETC (Environmental Traveling Companions), we helped more than 4,000 people raft down the river. There's one pair, a blind man and a man who can hardly use his arms and legs, who raft down the river often. The blind man rows and the other one yells out instructions. This is a unique, vital and beautiful recreation area. We cannot afford to lose it."

According to the Bureau of Land Management, if the Stanislaus River canyon is flooded it "would eliminate recreational values which cannot be duplicated anywhere, especially within easy access to major urban populations at affordable costs."

Through events like Rolling for the River, Friends of the River hopes to draw attention to and campaign for the preservation of wilderness retreats like the Stanislaus River canyon.

ROLLING FOR THE RIVER, Sun., May 6, noon, Academy of Sciences, Golden Gate Park. For info call 771-0400 days, 731-7796 nights.

—Mark Rose

The Stanislaus River is used by more than 100,000 people a year, many of them handicapped.